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#112

DAVID ANTHONY KRAFT'S

COMICS INTERVIEW

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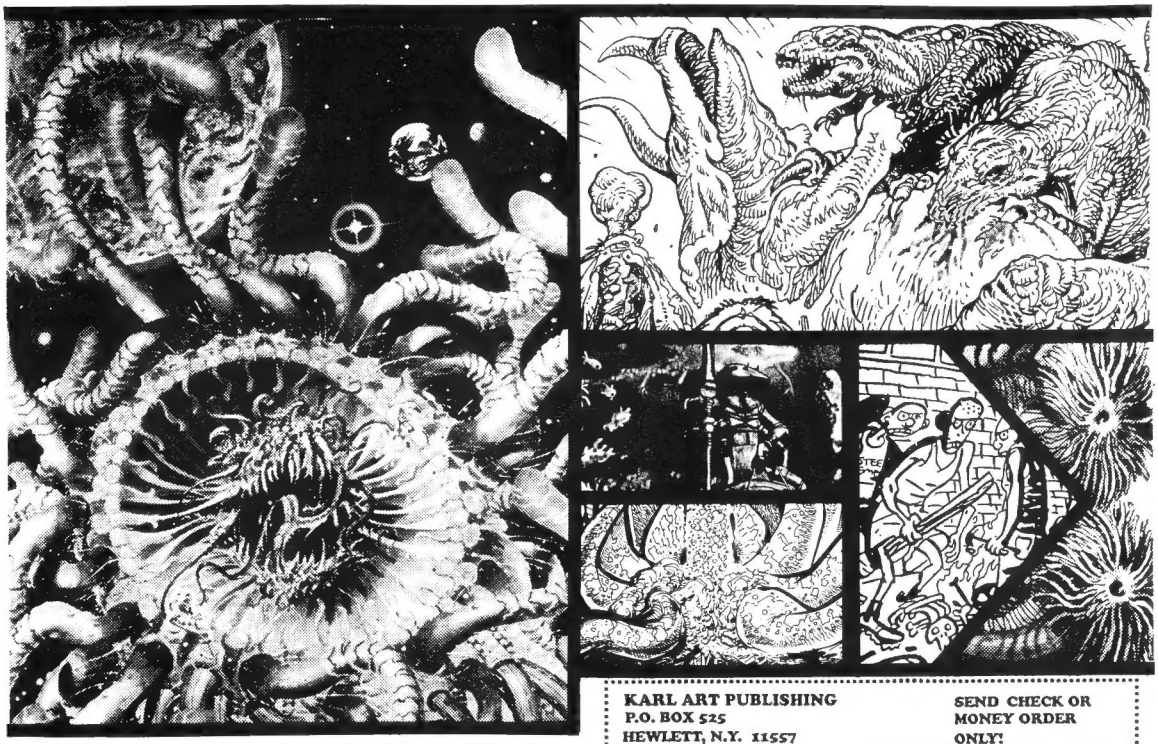

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UP FRONT

I remember when THE X-MEN was an early Marvel title — mostly an also-ran but for a brief string of issues drawn by **Neal Adams** and **Barry Smith.** I was serving a stint in the Marvel Bullpen when X-MEN was re-launched, and even copy-edited some of the early **Chris Claremont** issues at the time.

Now it's a hot and heavy property that is at long last about to reach TV and, from there, enter the popular vernacular and perhaps earn the wider recognition of, say, Superman and Batman — or even the Hulk.

I also remember first discovering and reading THE SOUTHERN KNIGHTS — then going on to meet the creators and ending up actually publishing the comic book. The series might have been an independent also-ran, but for the engaging, lite-and-lively scripting of **Henry Vogel** and —later — the noteworthy art of **Mark Propst** and **Willie Peppers,** among others.

Now the Knights are back, in a captivating crossover with the Hero Comics characters — and even here a certain karma is at work, for it so happens I contributed THE CHAMPIONS (as a name) to Marvel, and now years later have lived to see a group called by that name cross over with the Southern Knights.

Will the day come when the Knights ride a tide of comics popularity — when the characters are on TV or in movies, and the group is well-known to the public?

It could happen. I've seen other unlikely — or should I say *uncanny* — events come to pass.

-David

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"One of the reasons I wanted to do this is because

#1 SUPER TEAM OF THE SOUTH!

Dragon! Electrode! Connie Ronin! Kristin Austin! Aramis Merrow! They're the Southern Knights.

It's been a rough and rocky road for Hero Comics since we last spoke to Dennis Mallonee back in CI #64, with the whole thing going on hold for a while due to financial difficulties. But that's hardly an unusual occurrence for an independent comics publisher these days. What is heartening is that Dennis never gave up, and is coming back with a vengeance. More stories of FLARE and the LEAGUE OF CHAMPIONS family of characters (including Roy and Dann Thomas's CAPTAIN THUNDER AND BLUE BOLT) are being produced, and mine own SPARKPLUG mini-series will be out from Hero in August.

But the big news from Hero — and from Comics Interview Group — is a multi-part cross-company crossover between Dennis's LEAGUE OF CHAMPIONS heroes and CI's own SOUTHERN KNIGHTS. So let's cut to the chase, now, and see just what Dennis has in mind . . .

LOU MOUGIN: *Tell me about the SOUTHERN KNIGHTS/LEAGUE OF CHAMPIONS/FLARE crossover.*

DENNIS MALLONEE: That's a long story, but I suppose it began at the Capital sales conference three or four years ago. **David Anthony Kraft** and I have been on fairly good terms for quite some time and we got together with **Henry Vogel** and talked about what we could do to work together. That's when the idea for the crossover between THE CHAMPIONS and THE SOUTHERN KNIGHTS was suggested. I don't remember who suggested it — but it seemed like a good idea. These groups structurally have a lot in common; not only how the teams were formed, but also in the fact that they both operate in similar type worlds. There's not a huge number of super-powered people hang-

All SOUTHERN KNIGHTS art accompanying interview TM & ©1992 The Guild; all FLARE and THE CHAMPIONS art TM & ©1992 Hero

I've been a big Southern Knights fan for so long."

THE LEAGUE OF CHAMPIONS™

ing around in their worlds. Both backgrounds are magical and supernatural in nature. You couldn't do this type of crossover logically with a lot of other books. The Champions couldn't cross over with, say, the Avengers or the Justice League, because their worlds are so different

LOU: *Is this going to be a trans-dimensional crossover, or are the Southern Knights and the Champions going to live in the same world?*

DENNIS: The working premise is that — as far as this story is concerned — the Champions and the Southern Knights operate in the same world. The story involves a time machine and magic, along with crossing over into alternate realities and such, so we did leave ourselves an out. If, down the road, we have to change things, we can always say that they're not of the same world, but rather that it was an effect from messing with time.

LOU: *Who are some of the other creators involved? Who's scripting what part?*

DENNIS: If all goes as planned, I will be scripting all of the crossover. **Henry Vogel** and I worked out a plot for it. Henry also provided a lot of dialogue in the course of the plots. It seemed better for us to have one writer do the final dialog for the entire thing; which doesn't mean that Henry won't have input. We want to make sure that Henry's characters have the proper voice, so he will be reviewing the dialogue to make sure that Southern Knights aren't saying or doing anything out of character.

LOU: *This sounds to me like Southern Knights will be getting back into publication following the crossover?*

DENNIS: That's the hope. That's one of the reasons I wanted to do this — because I've been such a big SOUTHERN KNIGHTS fan for so long.

LOU: *Tell me a little more about the creative teams on the book.*

DENNIS: There will be eight chapters in the series and four of the chapters will appear in the LEAGUE OF CHAMPIONS, two in THE SOUTHERN KNIGHTS, and the remaining two in FLARE. Linking all eight of those chapters, with me doing the scripting, will be **Mark Propst** doing the finished artwork, after the opening by **George Perez**.

Looking at the rest of the creative team, chapter one is done by **Howard Simpson.** Chapter two will be done by **Lou Manna;** Lou is the regular ICICLE artist. Chapter three will be done by **Howard Bender;** Howard has been doing some backup features for our FLARE reprint specials. Howard is also scheduled to be the regular artist on the FLARE first-edition series which will cover Flare as a teenager growing up in

FLARE

FLARE

"There'll be eight chapters, four in CHAMPIONS, two

South America. Chapter four is being pencilled by **Scott Clark,** who is the regular artist for SPARKPLUG — which you know all about, since that is your book!

LOU: *Right! Buy that one, too, folks!* (Laughter.)

DENNIS: Gordon Purcell will be working on issue five; Gordon is tentatively scheduled because DC gave him more work than expected since they are going to take the STAR TREK book bi-weekly in the summer. Issue six will also be pencilled by **Mark Propst,** the regular FLARE artist; Mark also pencilled and/or inked a superb string of SOUTHERN KNIGHTS issues, way back when.

LOU: *We pretty much know who the guys in the white hats are going to be in the crossover; who will the guys in the black hats be?*

DENNIS: The villain for the SOUTHERN KNIGHTS will be Morrigan, the goddess who has fought the Knights in the past. She basically gets her hands on a time machine, enabling her to go into the past to gain more followers for the present. The Champions get involved because Rose's family has always been in opposition to Morrigan's religion. When Rose finds out that Morrigan is going after the time machine that the Southern Knights have, Rose gets herself and the Champions involved. There's also the secondary villain, Dread, from the SOUTHERN KNIGHTS. Dread has the power to evoke emotions in other people. From the Champions side we'll be dealing with a couple of Flare villains. Thugmaster and Darkon are the two main villains. Darkon only shows up in the first issue or so. The Thugmaster isn't evil in the true sense of the word; the Thugmaster is a trader in information; he provides personnel services for people that can afford to pay for it. Morrigan is trying to find out where the heck the time machine is and she can't do it on her own. Thugmaster provides her with the information that the time machine is in the basement of the Southern Knights' mansion. Since that was the most logical place to look and Morrigan couldn't figure it out, she gets annoyed and uses

Electrode, Connie Ronnin, and Icestar caught in a 20th-century world that's very different from the one they know.

in SOUTHERN KNIGHTS and two in FLARE."

her powers to humiliate the Thugmaster. At that point, Thugmaster becomes concerned because his information is that Morrigan is powerless — and that obviously isn't the case. Since the Thugmaster now has useful information concerning Morrigan, he peddles that information to the League of Champions by phoning up Flare and asking what they're willing to pay. Not knowing if the Champions are enough to handle Morrigan, he goes down to Atlanta to check out the Southern Knights. He busts Dread out of jail to have him go against the Knights to see how strong they are. The first two issues take place simultaneously — which is why the Champions couldn't get hold of the Southern Knights in the first place; the Knights are busy out fighting Dread and the Thugmaster's forces. What happens during all this is that Morrigan breaks into the Knights' basement to get at the time machine; the Champions break in at about the same time the Knights return home; and a fight ensues. Morrigan panics and has Darkon activate the time machine which sends most of the Champions on a journey through time and space to other worlds. Because Darkon is standing at the center of the effect, he gets blown to smithereens and is scattered through time. We'll be dealing with this in an issue of FLARE, a little bit down the road. Morrigan and Rose are not affected by the time machine going off. Rose's power involves the power to travel through dimensions — if she doesn't want to go then she's not going anywhere. Rose obviously didn't want to leave Morrigan alone with the time machine so she stays there. Morrigan doesn't notice Rose and figures everyone is gone and that she has won; Rose taps her on the shoulder, Morrigan turns around, and Rose decks her. Rose then uses the time machine to try and rescue the heroes.

Marksman, Aramis Merrow, and Kristin Austin trapped in a world of the 21st century that will seem awfully familiar to fans who have read the adventures of Eternity Smith.

"There are so many good possibilities for crossovers."

Art by George Perez for cover of SOUTHERN KNIGHTS #35.

LOU: *When is the series scheduled to come out?*

DENNIS: One of the things I want to discuss is the distribution end of the comics. Whenever FLARE is given adequate display at the retail level, FLARE invariably produces more dollar revenue than ninety percent of the Marvel or DC books. Say CAPTAIN AMERICA sells for $1.25 and FLARE sells for $3.95, the question arises — which book is selling better? The usual

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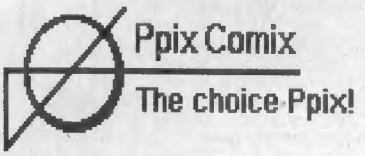


29/60-CP

"Champions & Southern Knights are in the same world."

THE ANSWER IS THAT TIME HAS BEEN KNOCKED ASKEW. WE SAW IT HAPPEN LAST MONTH, AS THE LEAGUE OF CHAMPIONS AND THE SOUTHERN KNIGHTS FOUGHT TO PREVENT THE GODDESS MORRIGAN FROM GAINING CONTROL OF HER OWN PAST. THEY SUCCEEDED IN THAT, BUT SOMETHING WENT WRONG. NOW ICESTAR OF THE CHAMPIONS, AND ELECTRODE AND CONNIE RONIN OF THE KNIGHTS FIND THEMSELVES STANDING TOGETHER AS ALL OTHERS, MORRIGAN INCLUDED, SEEM TO VANISH ABOUT THEM.

Art from SOUTHERN KNIGHTS #36 by Scott Clark and Mark Propst.

answer from the retail standpoint is, of course, CAPTAIN AMERICA is selling better because it is a Marvel comic, and Marvel comics sell better than comics from other publishers. And that's usually as far as the analysis goes. Whether it's true or not is irrelevant, because that is what's perceived out there. Retailers and distributors believe that Marvel comics outsell comics from other publishers even if it isn't true.

LOU: *But the dollar value they're taking in from FLARE is equal to, say CAPTAIN AMERICA?*

DENNIS: Exceeds! The dollar volume for retailers that actually carry FLARE exceeds ninety percent of the product produced by Marvel or DC. This is not true in general, because clearly half of the retailers won't carry anything that isn't published by Marvel or DC. A good chunk of the retailers that do carry products other than Marvel or DC only carry a small chunk, and then they put it in the back of the store somewhere. The psychology I have to deal with is that retailers don't undestand that comics by Marvel or DC do not sell any better than good comics produced by other publishers.

LOU: *I guess, in defense of the retailers, I have to say that there is a glut of independent publishers . . .*

DENNIS: You'll have to give me examples to justify that statement, because the real glut is coming from Marvel; the glut is coming from DC. Anyway, the point of all this is that the reason we're crossing over with the SOUTHERN KNIGHTS/LEAGUE OF CHAMPIONS/FLARE is to give retailers who have not been carrying our titles a real excuse to carry our material — so that they can see just how well our product sells. Let me give you an anecdote based on an event here in Santa Monica: One of our artists went into a local comics shop to pick up the sixth issue of FLARE the day it went on sale, and someone beat him to the last remaining copy. He went to the counter and asked the clerk if they were going to get any more in; he was told it wasn't very likely, because it didn't sell very well. Here's a store that sold out all ten copies in a matter of a few hours — and then they say it doesn't sell very well? When pressed on the matter, the clerk said it doesn't sell well, because it isn't a Marvel comic. My theory when we first started doing comics was that — if we did a comic that sold well — we would start getting orders. That has turned out not to be true. If you're producing a good product that sells and you can't get people to carry it, what's the answer? I don't know the answer.

LOU: *I guess that's where marketing comes in.*

DENNIS: Well, yes, there's marketing and then there's unethical marketing. To a large extent, in my mind, the double covers, bagged issues, card inserts — all that stuff — is borderline unethical.

LOU: *I'd also say it is a marketing tool,*

Flare, Icicle, and Dragon working together to find a way to escape from the 18th century.

"I've just read the entire run of SOUTHERN

HENRY VOGEL

Henry Vogel is the co-creator/writer of X-THIEVES and SOUTHERN KNIGHTS, the latter of which is coming out of hiatus soon as host to a crossover with LEAGUE OF CHAMPIONS and FLARE. After talking with Dennis Mallonee, I decided to hunt up Henry and get his half of the story. So here it is . . .

LOU MOUGIN: *What are your expectations concerning the SOUTHERN KNIGHTS/CHAMPIONS/FLARE crossover?*

HENRY: Oh, I don't know — to sell a million copies? It's tough to say, the market being the way it is. We're talking a wait-and-see attitude. If the response is good for THE KNIGHTS, we could bring them out of hiatus.

LOU: *The Christmas issue was the last issue of THE KNIGHTS?*

HENRY: Correct.

LOU: *And X-THIEVES?*

HENRY: It's been a while since we've had an issue of X-THIEVES — but we're talking about quite a few things planned for them.

LOU: *I've just finished reading the entire run of THE SOUTHERN KNIGHTS and it really was a well-written book. What was the reason for the book going on hiatus?*

HENRY: For one thing, the market for black-and-white comics has gone to hell. I needed a break, also, since I had started a new job that was more mentally demanding than my previous job. I was less able to come home from my job and spend three more hours writing every night.

LOU: *The writing has been consistently strong during your run on the book and particularly well-handled were the characterizations. The quality was always consistently high.*

HENRY: Thank you!

LOU: *Has the crossover given you new ideas for future works?*

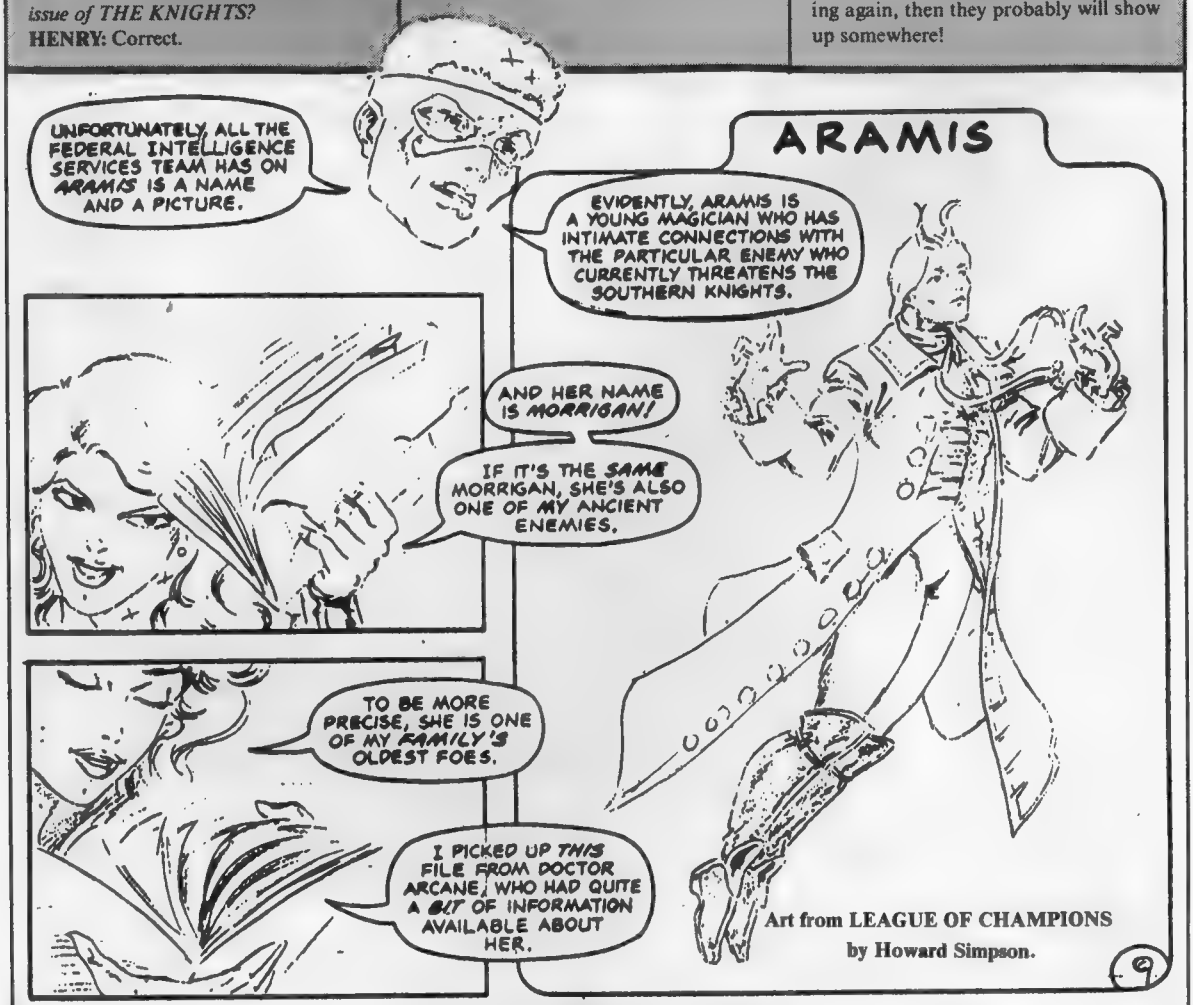
HENRY: Sure, plenty of ideas — although nothing concrete. There are a few avenues that I'd like to explore. I do have some ideas for a storyline I call "Psychic Wars," but I don't want to go into too many details on that right now.

LOU: *If the book does come back as a regular series, will it be as a black-and-white or maybe as a color title?*

HENRY: Barring a financial miracle, I would have to say that the book would come back as a black-and-white.

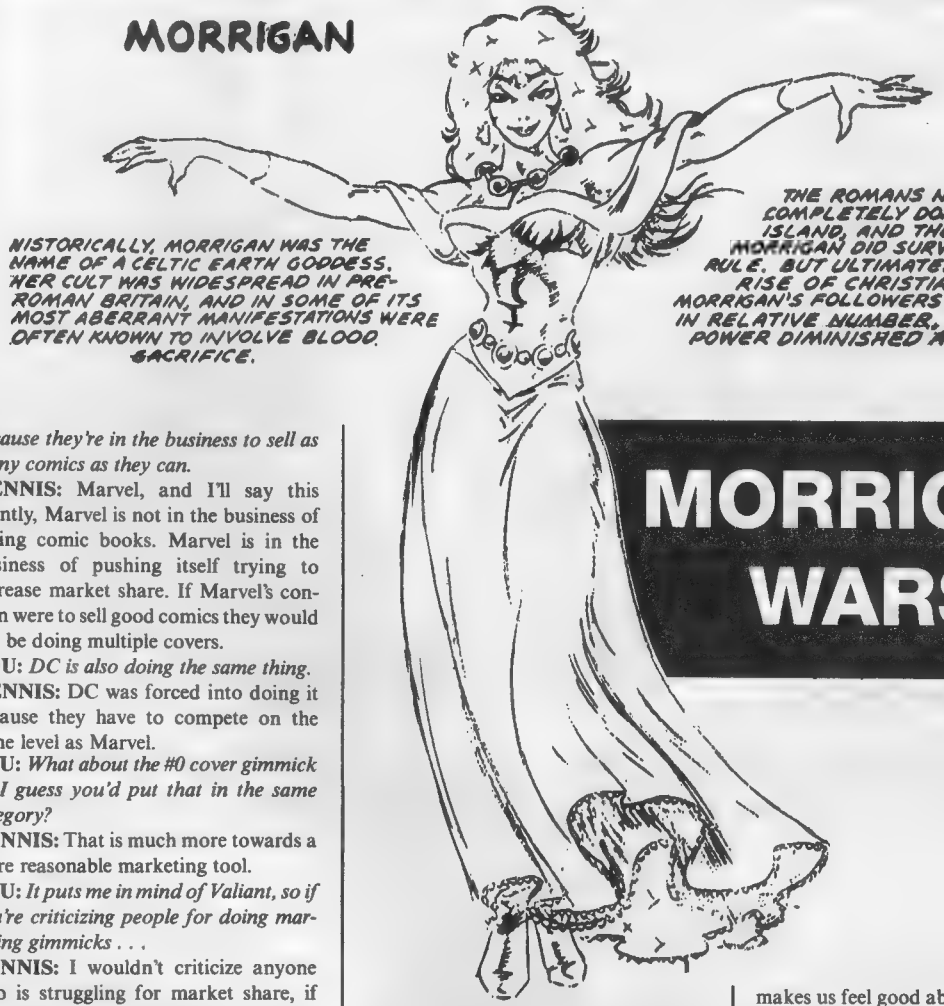
LOU: *Any chance of seeing the awesome assassins, Carl and Larry, in this crossover?*

HENRY: Not in this crossover — although we have speculated about bringing them back in a little mini-series. If THE SOUTHERN KNIGHTS get going again, then they probably will show up somewhere!


UNFORTUNATELY, ALL THE FEDERAL INTELLIGENCE SERVICES TEAM HAS ON ARAMIS IS A NAME AND A PICTURE.
ARAMIS
EVIDENTLY, ARAMIS IS A YOUNG MAGICIAN WHO HAS INTIMATE CONNECTIONS WITH THE PARTICULAR ENEMY WHO CURRENTLY THREATENS THE SOUTHERN KNIGHTS.
AND HER NAME IS MORRIGAN!
IF IT'S THE SAME MORRIGAN, SHE'S ALSO ONE OF MY ANCIENT ENEMIES.
TO BE MORE PRECISE, SHE IS ONE OF MY FAMILY'S OLDEST FOES.
I PICKED UP THIS FILE FROM DOCTOR ARCANE, WHO HAD QUITE A BIT OF INFORMATION AVAILABLE ABOUT HER.

Art from LEAGUE OF CHAMPIONS by Howard Simpson.

KNIGHTS. It really was a well-written book."


MORRIGAN
HISTORICALLY, MORRIGAN WAS THE NAME OF A CELTIC EARTH GODDESS. HER CULT WAS WIDESPREAD IN PRE-ROMAN BRITAIN, AND IN SOME OF ITS MOST ABERRANT MANIFESTATIONS WERE OFTEN KNOWN TO INVOLVE BLOOD SACRIFICE.
THE ROMANS NEVER COMPLETELY DOMINATED THE ISLAND, AND THE CULT OF MORRIGAN DID SURVIVE ROMAN RULE. BUT ULTIMATELY, WITH THE RISE OF CHRISTIANITY, MORRIGAN'S FOLLOWERS DWINDLED IN RELATIVE NUMBER, AND HER POWER DIMINISHED ACCORDINGLY.

MORRIGAN WARS

because they're in the business to sell as many comics as they can.

DENNIS: Marvel, and I'll say this bluntly, Marvel is not in the business of selling comic books. Marvel is in the business of pushing itself trying to increase market share. If Marvel's concern were to sell good comics they would not be doing multiple covers.

LOU: *DC is also doing the same thing.*

DENNIS: DC was forced into doing it because they have to compete on the same level as Marvel.

LOU: *What about the #0 cover gimmick — I guess you'd put that in the same category?*

DENNIS: That is much more towards a more reasonable marketing tool.

LOU: *It puts me in mind of Valiant, so if you're criticizing people for doing marketing gimmicks . . .*

DENNIS: I wouldn't criticize anyone who is struggling for market share, if you're trying to get to the point which you should be at . . . and that's what Valiant is trying to do. I don't have a problem with that. You have to do things to get your product into the store. What bugs me is the kind of thing that Marvel has done. You have a product that you know is going to sell, but you do something specifically to get retailers to buy more copies than they can reasonably expect to sell. We had what — eight million copies of X-MEN #1 in its various forms? — and two weeks later they were showing up in the fifty-cent boxes at comic conventions. You're looking at maybe six and a half million of those copies that never sold to the consumer! That kind of marketing approach is unethical — because you're not trying to sell product, you're trying to foist it off on your middle man!

LOU: *I think in the long run that type of stuff will prove to be counter-productive.*

DENNIS: It's already counter-productive. What I'm saying is that marketing is ethical if it puts value-per-dollar in the hands of the people. Marvel didn't accomplish that with its multiple covers. The #0 issue that Valiant did is reasonable, because it did put a value per dollar into the hands of the people. The method they used forcing people to get eight issues to get the one thing they really want is borderline — because there may be people that didn't want some of that stuff. Our major problem is *not* getting the book to sell. Once it's out there, it sells! We have to find a way to persuade retailers to *carry* the thing. Our marketing for May through September is going to be a bonus pack. With a minimum order of ten copies of any of our titles — and your SPARKPLUG book is included, Lou — we'll give five extra copies free. I think that is the most ethical approach one can take in marketing, because you're actually giving something of value to the retailer, in exchange for a commitment from the retailer to carry the book. That approach makes us feel good about the marketing approach we're taking along with getting something into the stores that, once the fans see it, they'll want it.

LOU: *If the SOUTHERN KNIGHTS/CHAMPIONS/FLARE crossover works, is there a possibility of crossovers with other independent titles? I'm thinking of other groups such as Elementals, Hero Alliance, and Justice Machine — to name just a few.*

DENNIS: Sure, I would be open to doing that. We little guys have to scratch each other's backs. We have spoken with **Henry Vogel** with the possibility of crossing over the X-THIEVES. Since we're dealing with teams, the idea would be to team X-THIEVES with ICICLE. Sort of a side thing, maybe even with Crissy Claus. Think about it, Crissy being Santa Claus's granddaughter, she can get into any house she wants without being seen. This would be perfect if you're a thief; just don't let Crissy know what you're doing. There are so many good possibilities for crossover ideas!

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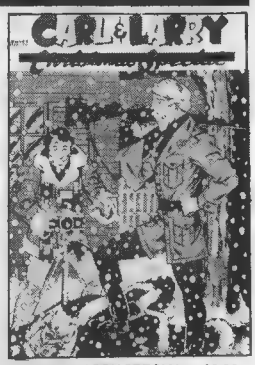

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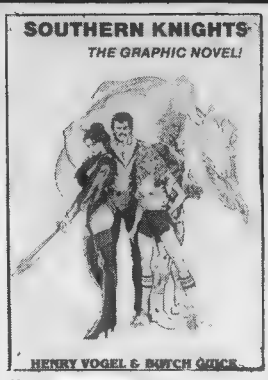

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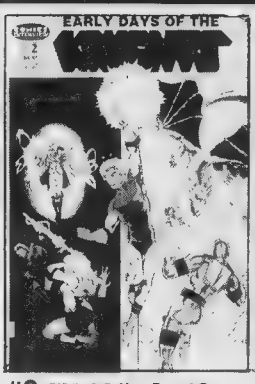

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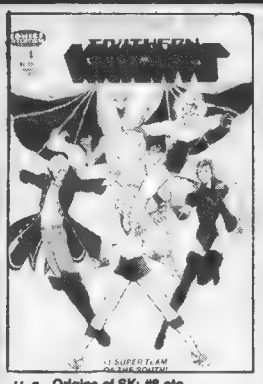

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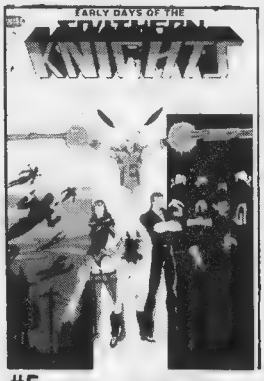

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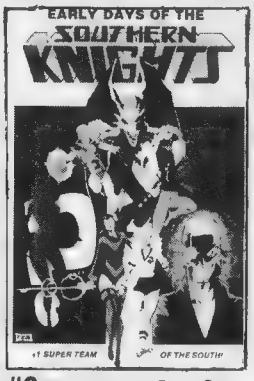

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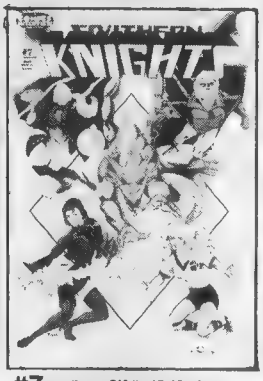

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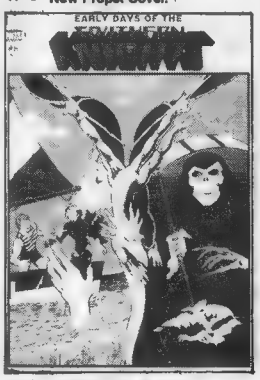

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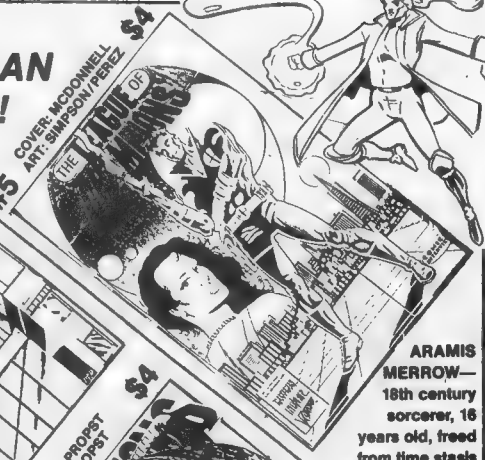

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"I am the supervising producer for X-MEN.

Animated X-MEN model art here — and overleaf spread — by Rick Hoberg.

Bishop.

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X-MEN is an extremely complicated show."

Prof. X.

WILL MEUGNIOT

Will Meugniot is no stranger to the comics world and is best remembered for his artwork on DNAGENTS. Will also worked for a period of time for Marvel Comics and pencilled the Tigra series. Currently, Will is working in animation, where he has compiled an impressive string of credits producing a number of animated series. Comics fans are about to be re-introduced to the name of Will Meugniot as he is the Supervising Producer on the new X-MEN animated series that premieres on Fox this fall . . .

CHARLES S. NOVINSKIE: *To start with something basic, tell us a little about where you work, Will.*

WILL MEUGNIOT: I am supervising producer for a company by the name of GRAZ Entertainment, which is located in North Hollywood, the heart of the animation industry.

CHARLES: *I'll be speaking with Larry Houston a little bit later. Larry is the line producer of the series. What exactly are the duties of supervising and line producers?*

WILL: In this instance, my function on the show is that of a consultant, because of my comics experience. Larry is doing all of the prep work on the show. Larry is the one that hands out the storyboards and edits them, whereas I handle the political problems that might arise from doing X-MEN. X-MEN is a very complicated show with lots of different groups of people involved. I also help edit scripts, edit models, and assist in color shoices, a variety of jobs.

CHARLES: *What company will be handling the actual animation?*

WILL: The animation is going to a studio in Korea by the name of Akom. They're also doing some episodes of BATMAN and in the past they've worked on shows such as ROBOCOP and TINY TOONS. They're a very large company and any half-hour animated show produced, they end up doing some of it.

CHARLES: *Basically, your involvement and that of GRAZ Entertainment is the pre-production of the series?*

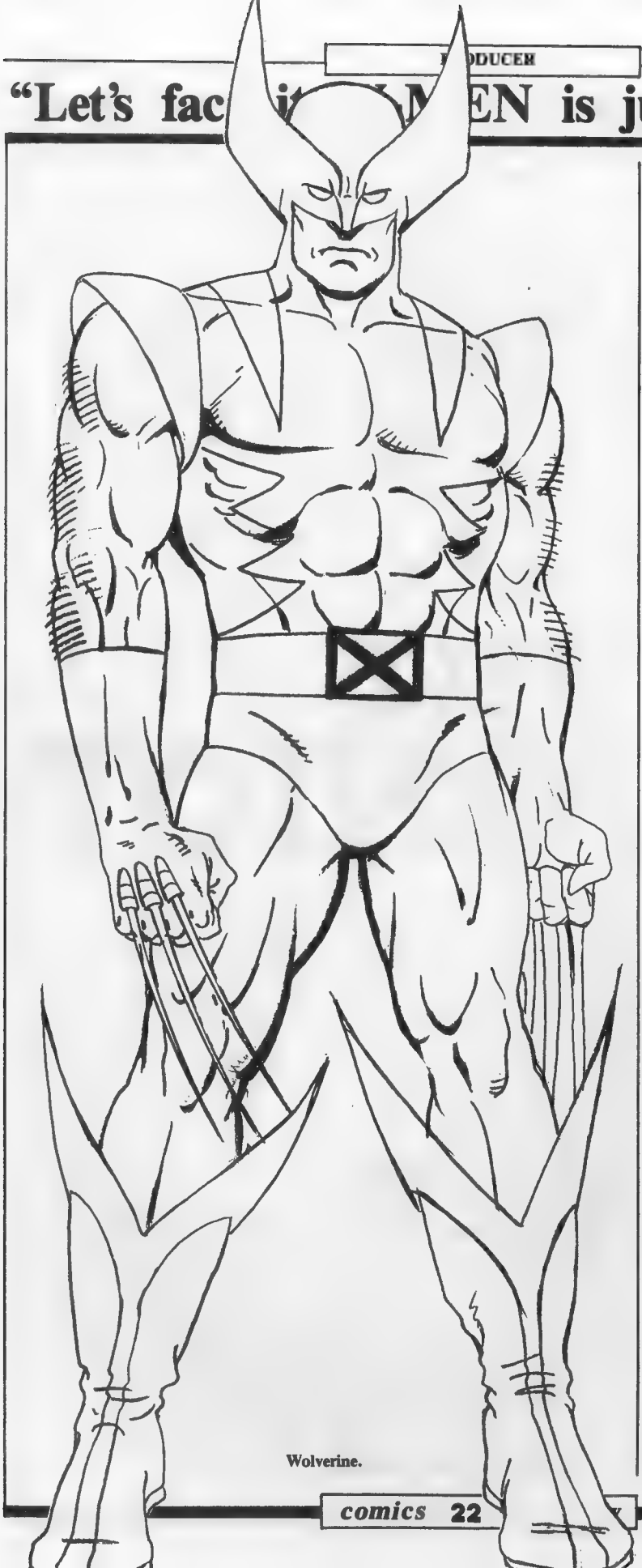
WILL: Exactly. We're responsible for the storyboards, model sheets and exposure sheets. The company that actually has the contract for the production of the series is Saban Entertainment. They're the ones that actually contracted the writers on the show. Saban is the studio on record for doing the series and we're subcontracted by them.

CHARLES: *How is the animation being handled? Will it be done with individual cels or will the animation be computer generated?*

VITAL STATISTICS

Name: Will Meugniot
Born: 24 July 1951 — Everret, WA
Interests: Japanese comics and animation
Wife: Jo Meugniot (colorist for Disney)
Current projects: 3-issue mini-series from Fantagraphics, EXOTIC FANTASY, with never-before-seen sketchbook material.

"Let's fac[illegible]EN is just about the



Wolverine.

WILL: The bulk of the show will be conventional cel animation. There is some discussion that there will be some computer work done on it — but we have a very bad time problem with production because it was picked up very late. There are some things we're talking about doing but there might not be enough time to get it into production.

CHARLES: *The X-MEN animated series is something we've heard about for years now. How did it eventually come about and, more importantly, how did it end up at Fox?*

WILL: A lot of it came about because of **Margaret Loesch,** who is Fox Children's President.

CHARLES: *And who was, at one time, the president of Marvel Production.*

WILL: Exactly. She was there when they were doing MUPPET BABIES. She was at Marvel when we produced the original X-MEN pilot, also. Margaret has always been a very strong advocate for the program, but business deals always kept the show down. It was scheduled to go three or four times over as many years and something always came up. Let's face it, X-MEN is about the best-selling property in the world right now. Margaret basically said that, if someone could straighten out the business end of it, she'd guarantee the show a time slot. When all was said and done Saban came up with a business proposal that won Marvel's heart.

CHARLES: *It should be interesting to see what time slot a show such as X-MEN will be given. I would guess that the audience is going to be more diverse than the average Saturday morning cartoon viewers.*

WILL: The tentative slot is 11 a.m. Saturday morning and the show is scheduled to appear in mid-October. The placement of the show at 11 a.m. by Fox is very intentional. We're leading into the SUPER DAVE show, so the intention there is to have the show lead into their adult programming.

CHARLES: *How many episodes are scheduled for this year?*

WILL: Thirteen half-hour shows.

CHARLES: *With so many X-Men around, old, new, and splinter groups such as X-Force and X-Factor, who will be in the series?*

WILL: Our core group will be composed of Professor X, Jean Grey, Cyclops, Rogue, Storm, Gambit, Jubilee and, of course, Wolverine.

CHARLES: *No Beast or Iceman?*

WILL: Well, yes, they're not what we call core members — but the Beast is

best-selling property in t ght now."

involved for two episodes and will be a recurring character throughout the series. Archangel will also be making an appearance, along with Cable.

CHARLES: *You mention Cable; will we be seeing crossovers with other groups such as X-Force?*

WILL: No, not really. The series is just X-MEN. The problem with the series is exactly that — the X-Men mythos is so dense that there is so much material available. There's a lot to do over the first thirteen episodes; who are the X-Men and why, that sort of stuff. Any time we introduce a villain, we have to do a back story on him.

CHARLES: *Can you give us a few examples of what we can see during the course of the first season — sort of an episode-by-episode rundown?*

WILL: Sure. During the first two episodes we introduce the Sentinels and the Sentinel universe. That background information will lead up to Genosha.

CHARLES: *So the series will tie in to relatively current events in the Marvel comics?*

WILL: Pretty much so. The frustrating thing about it is that we have to assume that most of the audience doesn't know the history of the X-Men. The first thirteen episodes are sort of the pastiche. It's like the quick-read version of what's gone on in the comic for the past ten years.

CHARLES: *Good luck!* (Laughter.)

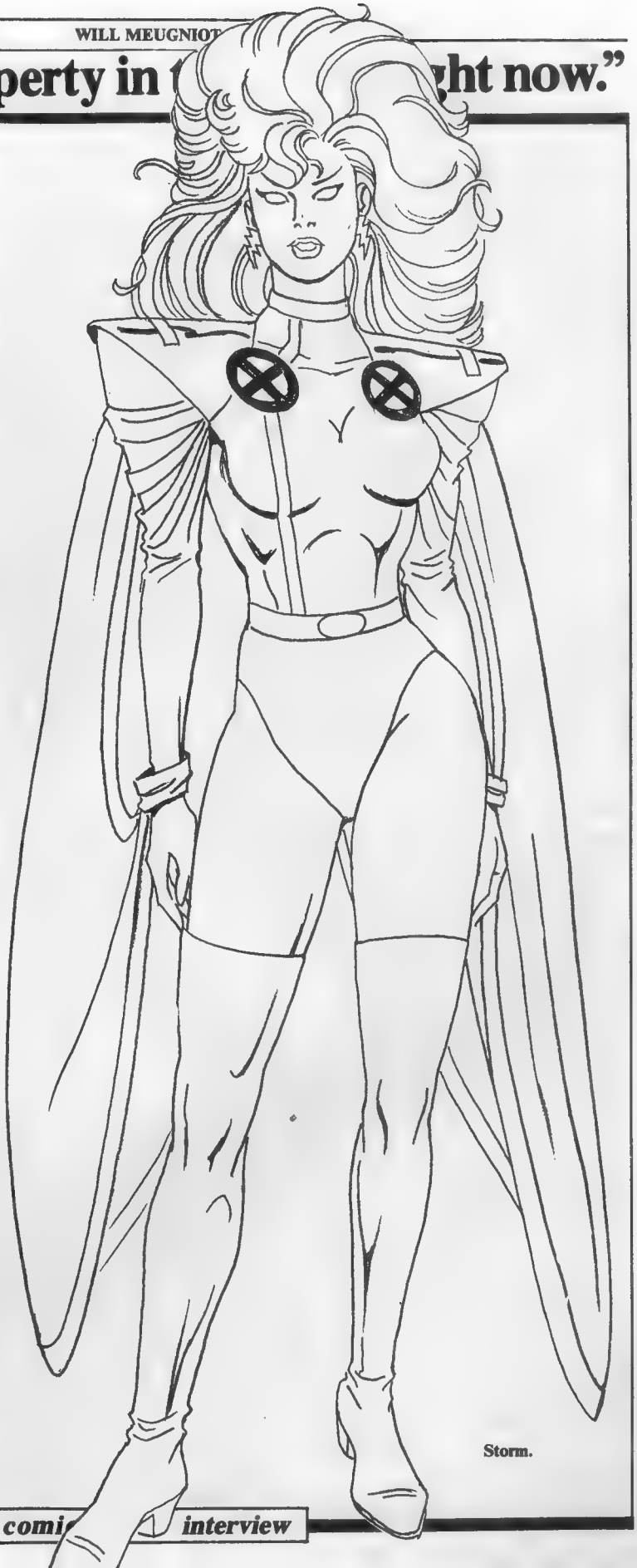
WILL: Well, yeah, it has been quite a challenge. We take quite a bit for granted, having read the material ourselves. Oddly enough, the person that has been our harshest critic — making sure that the uninitiated can keep up with the series — is **Stan Lee.** We're working hard to make sure that the show is easily accessible to the commoner.

CHARLES: *Are any of the writers on the series also comics writers?*

WILL: Don Glut wrote one episode for us. I think comics fans will be familiar with his name.

CHARLES: *I've wondered what Don was up to; it's been years since he's done any comics work.*

WILL: Well, you know, it's interesting. Here on the West Coast most of us have found a much better living in television work. The story editors are **Eric DeWald** and **Mark Eden.** They're probably best known for their work as story editors on BEETLEJUICE. I have to say they've done an amazing job in bringing this very complicated universe to life. They have thirteen episodes in which to compress about two hundred issues of comics material. The first two episodes are two-



Storm.

"We'll also be introducing a new character

Here and facing page: Art by Will Meugniot for EXOTIC FANTASY #1.

EXOTIC FANTASY art here and facing page copyright ©1992 Will Meugniot.

by the name of Morph to the X-MEN show."

parters that introduce Jubilee to the X-Men and bring in the Sentinels. Episodes three and four are a Magneto storyline. Episode five will involve the Morlocks and then six focuses on Wolverine, after an incident in which he is rejected by Jean Grey. We'll be exploring the Cyclops/Jean Grey relationship. We'll also be dealing with the Four Horsemen of the Apocalypse along with some other fairly involved storylines. We'll also be introducing a new character by the name of Morph. He's sort of like the Changeline except that DC already has the name trademarked. *(Laughter.)*

CHARLES: *Will the Morph character then be appearing in the X-MEN comic?*

WILL: I don't know for sure. There has been talk of an X-MEN comic based on the TV episodes.

CHARLES: *If the series is picked up for another season, will the stories continue to tie in to the comic?*

WILL: The plan right now is that if the series continues, the stories will move closer and closer to being in line with the comic. Obviously, some things will have to be handled a little differently for television. Death is a very touchy subject, as is dealing with sexual relationships. Barring the series bombing, Fox is planning the series to run as 65 half-hour episodes. Our intention is to do 13 episodes this year, 13 next year and then do the remaining 39.

CHARLES: *That schedule isn't really typical of a series that might run on the other major networks, or is it?*

WILL: No, not really. Fox has the advantage over the other networks because they have their Fox afternoon block. Normally, if you have a network show, it will get picked up for 13 half-hour episodes the first year. If the show is a success, then it's picked up for eight more episodes the following year, and eight the following year and so on. If the show is faltering they can pick up as few as four episodes. With Fox, their feeling is that if a show is successful on Saturday it can go to a daily show on their afternoon block.

CHARLES: *Getting back to you personally, you worked in comics for some time?*

WILL: Right. **Mark Evanier** and I worked on DNAGENTS for, like, two years. DNAGENTS was one of the first creator-owned comics.

CHARLES: *Do you still read comics?*

WILL: Sure! Not like I did when I was a kid, but **Larry Houston** and I, and a few

of the producers from the BATMAN series, will go down to a comics shop at lunch time and browse through the comics. When DAK did his index in the 100th issue of COMICS INTERVIEW I was listed as an animator, but in my brain I still register as a comic-book artist rather than an animator — even though I've done about 300 or 400 half-hours of animation and maybe only 20 or 30 comics. As a child, I wanted to be a comic artist, and so I think that's why it still registers that way in my brain.

CHARLES: *You've worked both in comics and in animation — any major similarities or differences?*

WILL: Creatively I think comics are, in a way more satisfying, because you have fewer levels of editorial input. I find it interesting that when I'm doing one exclusively over the other I always miss the one I'm *not* doing. In live television stuff you get to work in real time and you get to direct real live actors. You also work for a much larger audience in television. If you worked for an audience of seven million for television you'd have a real bomb on your hands. Business-wise, it's still much easier to own characters of comic books than television characters. With comics, you draw it and then you're done. With television, it's a collaborative process where you work with literally hundreds of people to get the job done. I'd be hard pressed to say I liked one more than the other. There's something neat about seeing your name in print in a comic. On the other hand, there's something special about turning on your television and seeing your name on screen.

CHARLES: *You've been in animation for quite some time now. Do you have some memorable projects that you worked on?*

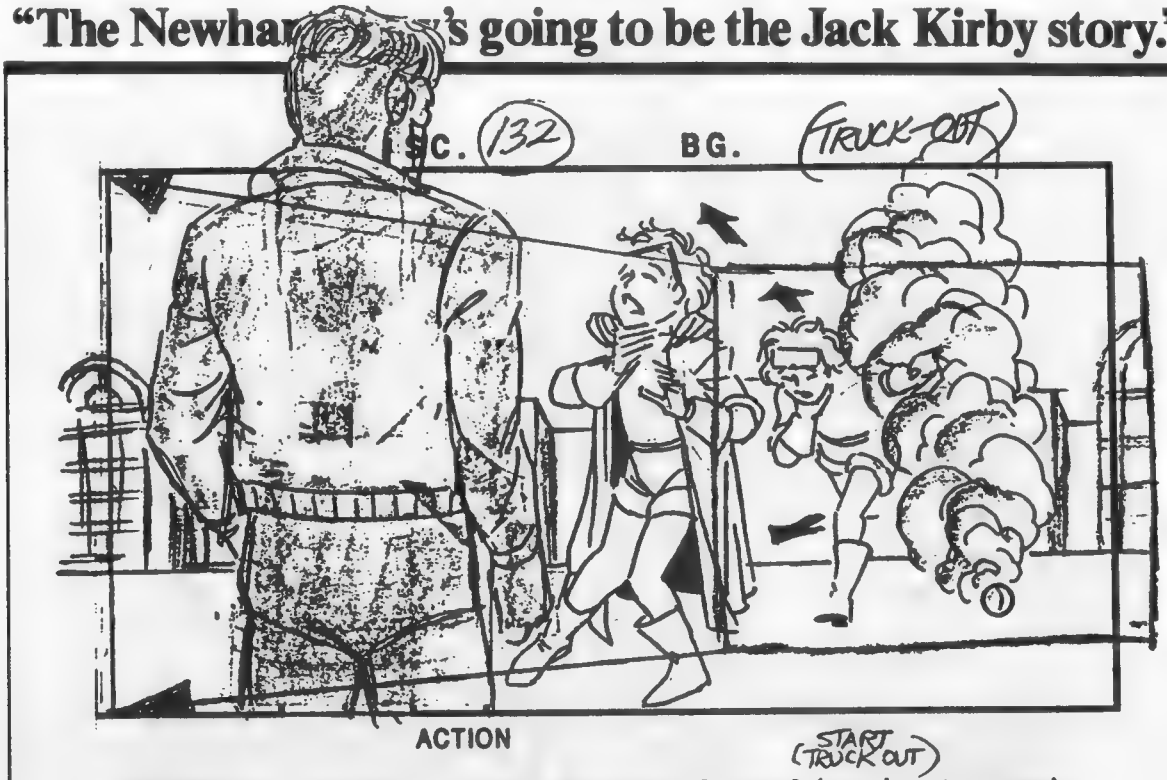
WILL: They were all fun. I started out doing storyboards and I produced the music videos for JEM; I worked on the original X-MEN pilot; GI JOE commercials; the first two seasons of GHOST BUSTERS; and CAPTAIN PLANET. I'm also working on the CONAN cartoon.

CHARLES: *I'll have to admit that I've not heard about the CONAN cartoon.*

WILL: Being a kid's show we obviously won't be getting into the raping, looting and pillaging. *(More laughter.)* **Russ Heath** is the art director and Russ and I did most of the models for the show.

CHARLES: *Talking television, how do you feel about the new Bob Newhart show in which he plays a comic-book*

"The Newhar[illegible]'s going to be the Jack Kirby story."



[illegible] ON JUBILEE - as she staggers forward, trying to remain conscious -- and finds her way blocked by a man. She looks up.

artist?

WILL: I think it's fascinating. **Mark Evanier** is, of course, involved with the project and, at one time, we discussed the possibility of me being the comic-book artist.

CHARLES: *I believe that job went to Paul Power?*

WILL: Right, and Mark is writing it. I think the program is a great premise. My understanding of it is that it's going to be the **Jack Kirby** story.

CHARLES: *That's interesting; I've not heard that! Getting back to the X-MEN series, a lot of readers are familiar with the time frames and constraints of producing a comic book; if the X-MEN series is due out in mid-October, where does that put it production-wise at this point?*

WILL: In an animated production you start with a script. About a week after the scripts are turned in the model sheets are finished and then you hand it out for storyboards. At this point we just sent out the fifth storyboard for client comment. In terms of pre-production, the show's probably around a quarter of the way done. The nice thing about working with Fox is that the show was a late pick-up and Barbara gave us a few extra weeks because she wants to see it done right.

Storyboard art by Larry Houston for Fox's animated X-MEN show.

JUBILEE'S POV - UPSHOT ON CYCLOPS - looking down at us. He's in uniform, with his visor.

CYCLOPS

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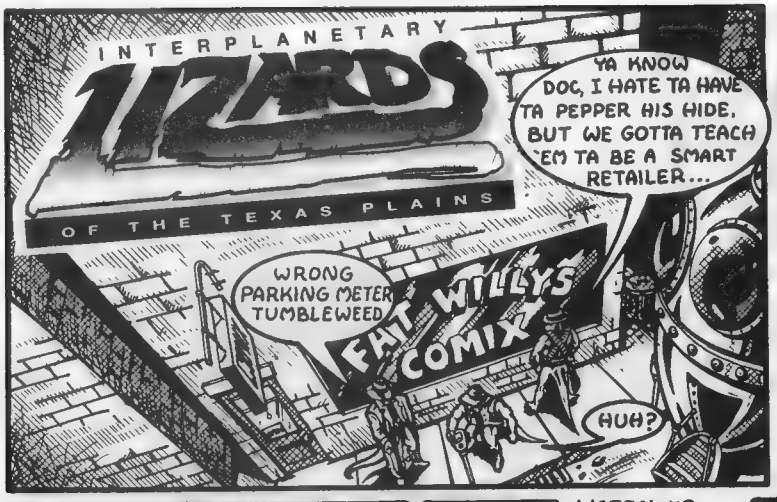
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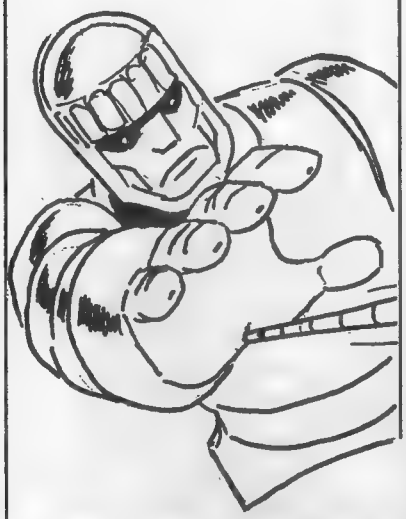
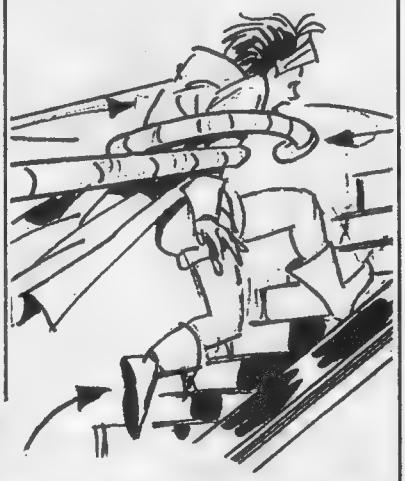
"I wanted to work on the X-MEN animated series."



A long-time comics fan, Larry Houston began his animation career with Filmation in 1979 and was involved with such animated features as TARZAN and FLASH GORDON. Shortly after the formation of Marvel Productions in 1980, Larry joined the staff and worked on basically all of their adventure animation shows; DUNGEONS AND DRAGONS, SPIDER-MAN AND HIS AMAZING FRIENDS, INHUMANOIDS, and SOLARMAN, to name but a few.

Larry left Marvel Productions to join GRAZ Entertainment and is currently the line producer for the X-MEN animated series premiering on Fox this fall. Now, let's join Larry for a fascinating discussion of the ins and outs of producing an animated series as complex as the X-MEN . . .



LARRY HOUSTON

VITAL STATISTICS

Name: Larry Houston

Born: 26 October, 1953 — Los Angeles

Education: Dorsey High School, Control Data Institute (computer education)

Credits: Filmation Studios: Storyboards on LONE RANGER, TARZAN FLASH GORDON, ZORRO, BLACKSTAR. Allison Manufacturing: GI JOE T-shirt artwork. Eclipse Comics: Pencil artist for DNAGENTS Tank story, DNAGENT story, promo art inker on DNAGENTS cover art. DC Comics: Inker on CAPTAIN CARROT, ALL-STAR COMICS. Mattel Toys: MASTERS OF THE UNIVERSE comic books with toys, Marvel Super Heroes Linticular comic art for toys. Ruby and Spears Productions: Storyboards on PUPPY'S NEW ADVENTURE, MR. T, THUNDARR, TURBO TEEN, SPACE ACE, SUPERMAN. DIC Enterprises: Storyboard Supervisor on Hasbro's C.O.P.S. syndicated series. Hanna-Barbera: Storyboards on JONNY QUEST, SHIRT TALES, GALTAR, SUPER POWERS SHOW, SUPER FRIENDS, PAC-MAN. Calico Productions: Storyboards on DENVER, THE LAST DINOSAUR. TMS Entertainment: Storyboards for BIONIC SIX, MIGHTY ORBOTS, VISIONARIES. Landmark Productions: Live-action storyboards on CAPTAIN POWER. Marvel Productions: Line producer, storyboard artist, and a writer of GI JOE series; Storyboard/designer of GI JOE movie title, GI JOE movie storyboards (theatrical); co-producer, writer, designer of CAPTAIN AMERICA pilot; co-producer, co-director, co-writer and storyboard artist of X-MEN pilot; storyboards for JEM and JEM songs; storyboards for GI JOE commercials, TRANSFORMER commercials; SOLARMAN, SPIDER-MAN, HULK, DUNGEONS AND DRAGONS, INHUMANOIDS, BIG FOOT, ROBOTIX, DEFENDERS OF THE EARTH. Disney TV production: TALE SPIN storyboard. DIC Enterprises: Producer/director of KARATE KID, producer/director of CAPTAIN PLANET (1 Emmy nomination). Turner/Hanna-Barbera: JONNY QUEST movie storyboards. Warner Bros. Television: BATMAN storyboards. Marvel Productions: Marvel producer of Arsenio Hall's CLEVELAND CITY LIMITS pilot, supervising producer of Hasbro/Sunbow's BUCKY O'HARE, producer of NBC's KID 'N' PLAY. GRAZ Entertainment: Producer of X-MEN TV series.

Hobbies: Comics and computers

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"We're not making changes just to make changes.

All art from Larry's storyboards for X-MEN show #1.

CHARLES NOVINSKIE: *How did GRAZ Entertainment come about?*

LARRY HOUSTON: What happened there was that the head of production for Marvel, **Jim Graziano,** left Marvel and started his own studio, GRAZ Entertainment. GRAZ had gained the rights to do the animated CONAN series along with MY LITTLE PONY. There was also the very likely possibility that GRAZ was going to be involved with the X-MEN series. I wanted nothing more than the chance to work on the X-MEN series, so when I heard that GRAZ was going to be involved I took a chance and made the move.

CHARLES: *I take it from your comments that you're a big comics fan?*

LARRY: Definitely. I started collecting way back when, back in the '60s when **Stan Lee** and **Jack Kirby** were producing the FANTASTIC FOUR. One of the earlier issues I remember was the Silver Surfer first appearing in the FANTASTIC FOUR. I've been reading and collecting ever since. I mostly buy books to read writers that entertain me and for the phenomenal artwork in the books. I also buy a lot of the X-MEN books, both because I enjoy the books and because I have to know what's going on with the X-MEN to produce the series.

CHARLES: *As closely as you are following the comic plot-lines, I would guess that you have to keep in close touch with the writers or editors.*

LARRY: I keep in constant contact with the editor of the X-MEN books, **Bob Harras.** Bob has been involved with all of the scripts, the voices, and the continuity. We're not making any arbitrary changes just to make changes. We're sticking as close to the continuity as we can and that requires constant contact with people such as **Bob Harras.** We can't do the series verbatim, because you can't include thirty years of history in a series of half-hour shows. When the Sentinels first appear they take on the X-Men. This is, as far as the show is concerned, the first time that the general public sees evidence that there are not only mutants, but that there are organized groups of mutants in the form of the X-Men. From that point on, in the television continuity, individual characters are introduced.

CHARLES: *Will Meugniot mentioned the core group of characters. Who else will be featured in the show?*

LARRY: We'll be introducing Colossus in one episode. We'll also be introducing Bishop and the Juggernaut. Wolverine will be the focus of one of the episodes where we will be able to concentrate on character development. There are so

We're sticking as close to the continuity as we can."

SC. COST- BG.
ACTION
SHORT 9 FLD PAN WITH HEAD MOTION
HE FIRES ONE BLAST!
BEAM NARROWS TO THIN BEAM IN 0³ frames
QUICK HUGE FLASH
BEAM FLARES WIDE FOR 0³ frames THEN...
THIS HAPPENS AT END POSITION

many X-Men out there that we decided it would be best to work on developing a specific core group. The further we get along in the show the more characters we'll be able to introduce. If you look at the core group of characters we have a nice balance of three women and three men.

CHARLES: *You mention the involvement of Bob Harras. How much is Stan Lee involved?*

LARRY: Stan Lee is very involved with the show. Stan goes over both the scripts and the storyboards and makes adjustments in the dialogue so that newcomers can follow the series. Stan fixed the dialogue and such so that — even if you haven't followed the history of the X-Men through their comic adventures — you can still follow the show.

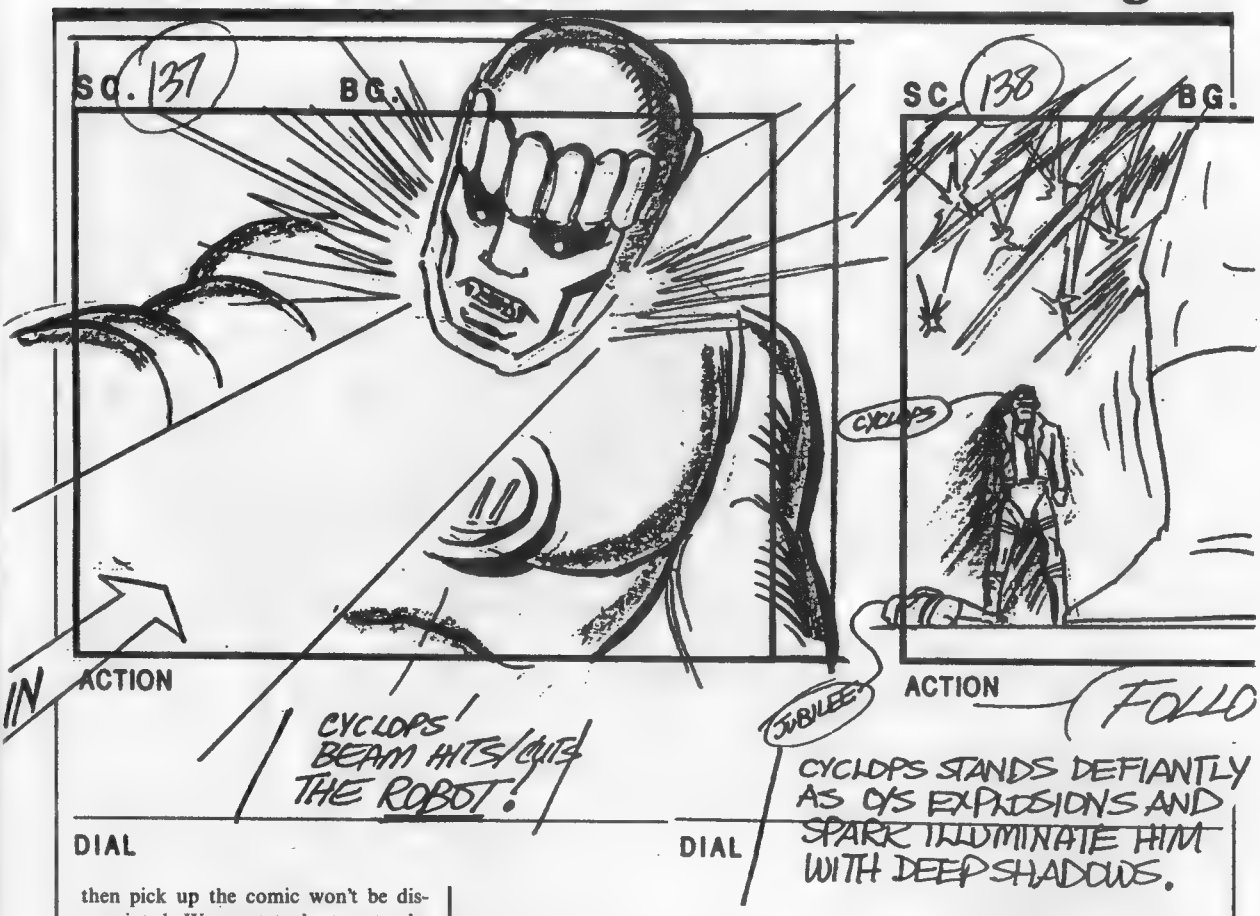
CHARLES: *Can you name some of the other creative talent involved in the series?*

LARRY: Sure, the person doing all of the model sheets is **Rick Hoberg.** He should be familiar to comic fans. Rick was also one of the originals who worked with me on the first X-MEN pilot. **Louis Williams** is working on the models for the series. Louis was also involved with Marvel and did some issues of DAREDEVIL and MARVEL FANFARE.

CHARLES: *Obviously, the people reading X-MEN comics will want to watch the show. I assume that the real success of the show will be drawing in new viewers and familiarizing them with the X-MEN. In turn, the show should create a whole new group of comic readers.*

LARRY: That's one of the goals of the series; to reach a larger audience. Given the print success of the X-MEN comic book, it's still a very small part of the total population. By staying true to the comic, people who watch the show and

"With this X-MEN show we're doing a



then pick up the comic won't be disappointed. We want to be true to the characterizations and dialogue of the characters. There was a movie version of THE PUNISHER in which they arbitrarily took it upon themselves to take out all of the things that made him the Punisher.

CHARLES: *Like the skull on his chest?*

LARRY: Exactly, and after they made all of the changes, one had to wonder why they did a film on the Punisher — when the final product wasn't the Punisher. You have to be faithful to the audience that is already familiar with the character and is expecting to see that character.

CHARLES: *You also worked on the first X-MEN pilot. How does this differ?*

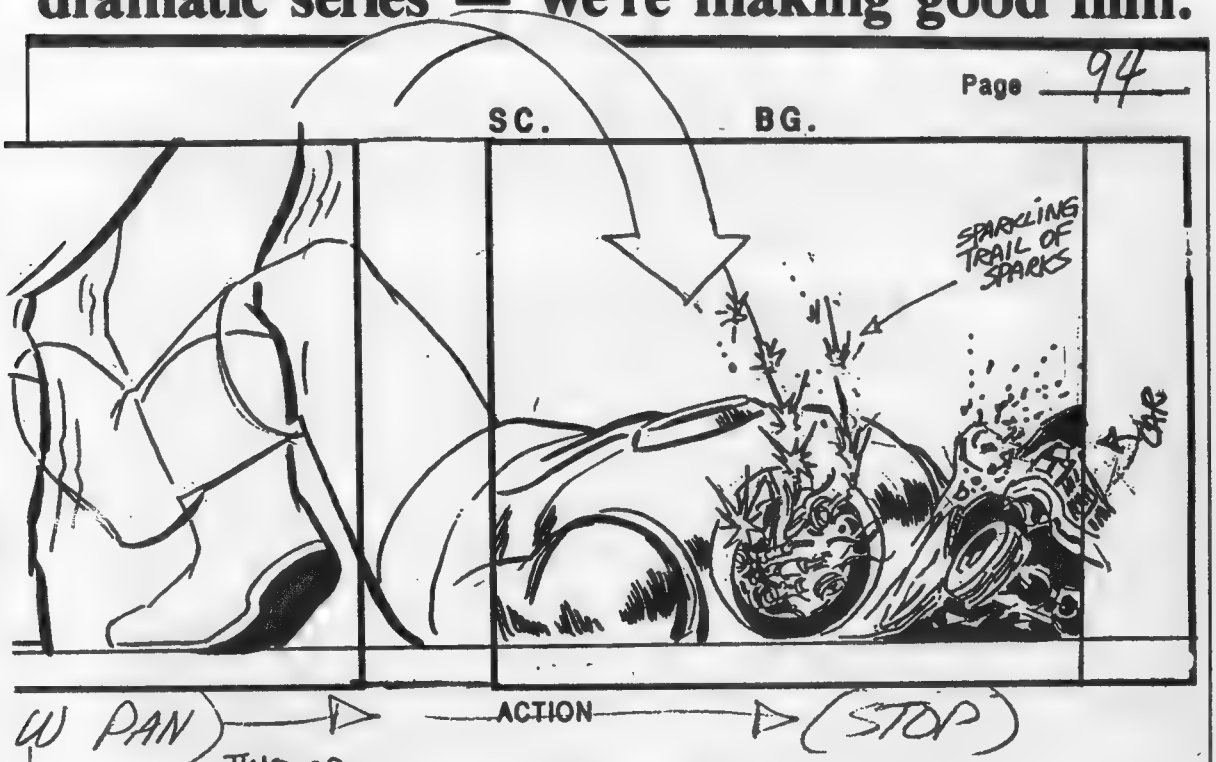
LARRY: This one has a lot more going for it. With the first pilot our instructions were a lot different. The pilot was just that, a pilot. It was more of a promo trying to get people interested in the series so that we could do thirteen episodes. With the promo, we couldn't put in the dramatic resonance that we wanted to, because we were serving a different agenda. With this series we're doing a dramatic series — we're making good film. Having the comic-book continuity to draw upon is a bonus for the series. We have a lot of motivations and traits already developed in the comics which we can expand upon.

CHARLES: *Obviously, there are a lot of different aspects to putting together an animated feature and one of those is the voice overs.*

LARRY: There are quite a few different companies involved in the overall process. The voices are being done by a Canadian group, Sound Interchange. I went to Canada to supervise the recording and it was really fun meeting these people. The guy that does the Beast is this nice guy — but he's really huge, just like the Beast, and the voice that comes out of him is just so natural. The voices are fabulous! If you could just listen to the tapes of the show, the voices separate; if you had no video but just the sound track, you could still easily identify all of the characters by voice. That voice separation is exactly what you want since, to be quite honest, if you look at the drawings, it's not that easy to differentiate the characters — because everyone is huge, with muscular bodies. They have a lot of good talent in Canada. The lady that's doing the voice of Jubilee is the same lady that does the voice for the girl in BEETLEJUICE.

CHARLES: *You scared me for a second. I thought you were going to say it was the lady that does the voice for Marge on THE SIMPSONS.* (Laughter.)

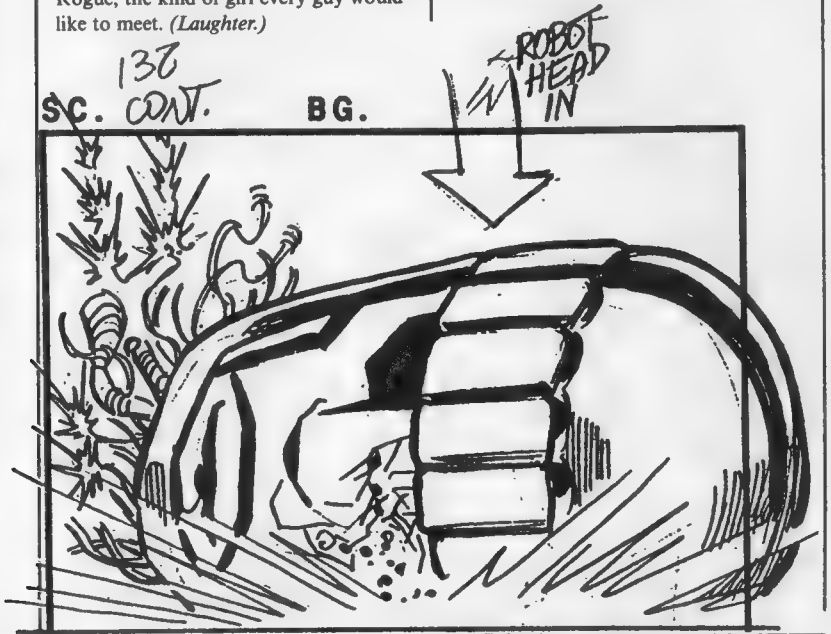
dramatic series — we're making good film."



LARRY: No, she's definitely out! The girl that does Rogue does a very sexy Rogue and, as it turns out, uses her natural voice. She even looks a little like Rogue, the kind of girl every guy would like to meet. *(Laughter.)*

CHARLES: *What about Gambit? He has ties to New Orleans and has that Cajun sort of voice.*

LARRY: We tried to give them all their own distinct voices. What we found is that exaggerating a Cajun accent would hinder the performance. There's a hint of it — but it's not overdone. Once again, we consulted people like **Bob Harras** and we all decided to tone down Gambit's speech patterns.



CHARLES: *Will there be any computer-generated animation as opposed to the cel animation?*

LARRY: We've talked about computer animation for the Blackbird jet and holographic imagery for the War Room. We'll also see the Danger Room — which will be going back to the original intent of having characters dodge obstacles and things like that to hone their skills. I've always looked at the Holodeck on STAR TREK: THE NEXT GENERATION as their Danger Room. What we want to do is give fans the best of the best from the comic. We'll be having quite a few cameos of characters from the book, so that readers of the book will be able to say, "Hey, I recognize that character!" Each episode will stand on its own, but we will also have ongoing subplots so that each episode will be relevant to subsequent stories. The series should appeal to a wide group of viewers, whether or not they read comics.

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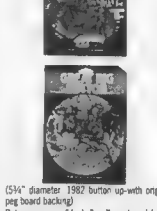

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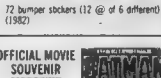

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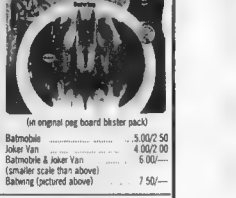

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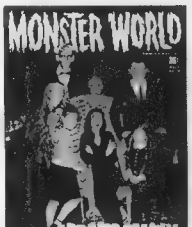

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CURSE OF FRANKENSTEIN/HORROR OF DRACULA
1964 Fanbook of Hammer Horror Classics 7.50

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7 Capt. America serial Robin Hood (Errol Flynn) Bogart, Tom Keene Wally West (50 cvr) 7.50/4.25

SPACEMEN
8 (6/64) The last issue of Warrens scariest series "Fahrenheit Chronicles" by Bradbury "20,000,000 Miles To Earth" lots of photos (50 cvr) 18.75/10.50
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!!HOUSE OF HAMMER!!

THE great 1970's British Horror Magazine-spotlighting the great Hammer Horror classics while at the same time honoring the entire fantasy/monster/psycho tradition from Karloff to Lucas. Articles, photos, filmographies galore plus each issue features a comic adaptation of a Hammer film. All issues from 8 thru 27 have a full color movie poster (usually of the adapted film) on the back cover (see #14 below)

1 **(October 1976)** Dracula the 1958 Chris Lee classic adapted by Paul Neary Chris Lee bio and filmography Capt. Kronos Vampire Hunter" Jan Gibson's recap of the film "Van Helsing's Terror Tales" - 2 page strip by Alpus Fickie Also SFX on horror films previews and reviews vampire films from Nosferatu onwards Horror Around The World . . . 10.00/5.50

7 Twins of Evil" adapted by Lowder/Gallego Gibbons , pager Van Helsing's History of Horror Boris Karloff and Frankenstein extensive photo review of the Omen Female Vampire history Peter Cushing's "Devils Men" Article on collecting horror related magazines and books more . . . 8.00/4.50

8 "Shandor-Demon Stalker" comic strip adaptation" by John Bolton and Steve Moore+ "Quatermass Experiment" comic adaptation Hensig's Terror Tales continues Hammer Sci Fi Dr Jekyll and Mr Hyde (1931 film) collecting posters Back cover color repros of the movie posters for Creature From The Black Lagoon and "The Curse of the Cat People" . . . 7.00/4.00

9 Quatermass Experiment," comic adaptation continues De Palma interviewed Squirm" more horror collecting original King Kong Carrie "Seizure" back cover color posters of "Quatermass Experiment" "Quatermass II" 7.00/4.00

10 "Curse of the Werewolf" adapted by John Bolton Karloff's 1932 "Fu Manchu" The Sentinel" Shadowman" werewolves on film back cover poster "Curse of the Werewolf" . . . 7.00/4.00

12 "Gorgon" comic adaptation part II under Is House Of Hammer 1.11 Frankenstein on film, invisible Man ..(1934) "Witchfinder General" ("Conqueror Worm" in the US-a great film) Van Helsing's Terror Tales by Steve Parkhouse, back cover poster "The Gorgon" . . . 6.00/2.25

13 Plague of the Zombies adapted by Steve Moore and Goring/Rolland Van Helsings Terror Tales by Brian Lewis Star Wars preview Zombie fixers Plague of the Zombies" poster on back cover . . . 7.00/4.00

14 ..000 000 Years BC adapted by Steve Moore and John Bolton George A Romero on "Martin" John Carradine interview Lost World Movies great issue 1.000 000 Year BC poster on back cover . . . 7.00/4.00

15 "Mummy's Shroud" adapted by Donne Avenell and David Jackson Silvio Narizzano Fanatic "Georgy Girl" interviewed. George Romero speaks Mummy films, Calvin Floyd comments on his "Victor Frankenstein" "Mummy's Shroud" back cover poster . . . 5.00/2.00

17 Vampire Circus adapted by Parkhouse and Beland Circus Horror Films, Carreras (head of Hammer) interview Harry Nassens sketches from some of his classic films "Castle of the Living Dead" . . . 6.00/2.25

18 Dracula, Frankenstein and the Werewolf story and art by Neal Adams/Dick Giordano Peter Cushing interview beginning of massive multi-issue serial article. "History of Hammer" back cover color poster of Hammer classic "Dracula" . . . 6.00/2.25

19 (new title House of horror) "The Reptile" adapted by Parkhouse/Lewis" Hensleys Terror Tales by Parkhouse the complete Peter Cushing video film TV radio and advertising appearances, back cover poster of "The Reptile" . . . 5.00/3.00

20 "Kronos the Vampire Hunter" adapted by S Moore/S Parkhouse History of Hammer pt III Vampire Hunters in film back cover - French poster of "The Revenge of Frankenstein. Semi Scarce . . . 6.00/—

21 (title changes again to "Halls of Horror") Shandor Demon Stalker" by John Bolton One Too Many" by Benni Wrightson History of Hammer continues. Warlords of the Deep" Chris Lee Speaks out back cover color poster of Japanese horror classic Ken Ichikawa's "The Inugami" . . . 7.00/4.00

22 The Mummy adapt by Steve Moore and Dave Jackson Warlords of the Deep" feature (pt ... in #21) "The Sorcerers" Hammer Mummies, History of Hammer continues back cover color poster of "The Terror of the Tongs SAMPLE IS SUE SPECIAL" . . . 3.50/2.75

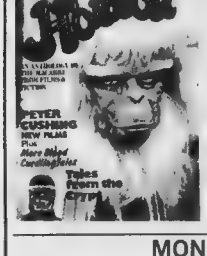
23 "Enemy From Space" adapted by S Parkhouse and David Lloyd Dario Argento interview. "The 3-D Phenomenon" History of Hammer S "Rosemary's Baby", back cover, Quatermass II color poster . . . 5.00/3.00

25 Leach cvr "Monster Club" adapted by John Bolton (vnc color centerfold) Bloch interviewed by Steranko Psycho storyboards Psycho movies . . . 5.00/3.00

26 Leach cvr Bolton continues on "Monster Club" finished by David Lloyd John Carradine Donald Pleasance, Barbara Steele Steel and Pete Walker filmographies back cover Buster Crabbe Orbit . . . 5.00/3.00

27 "Brides of Dracula" adapted by S Moore and John Stokes, Dario Argento interview filmography Kalchak the Night Stalker History of Hammer Pt 7 Back cover color repros of French movie poster of "Brides of Dracula" . . . 5.00/3.00

NEW! House of Hammer 16 scarce Star Wars issue Shandor by Bolton Saul Bass storyboards for Psycho, Star Wars poster on back cvr . . . 10.00



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Classy & Classic Early British Horror Magazine

WORLD OF HORROR

1 (Dalliuth Publ Ogron (Doctor Who) cvr Many monsters of Doctor Who Chris Lee Jack Palance as Dracula Bela Lugosi story films of 1958 Crocodile Island The Beast Must Die . . . 6.00/3.50

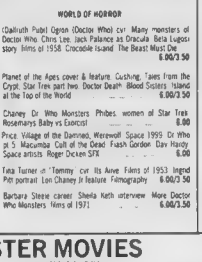
5 Planet of the Apes cover & feature Cushing Tales from the Crypt Star Trek part two Doctor Death Blood Sisters Island at the Top of the World . . . 6.00/3.50

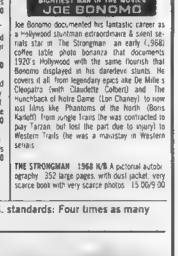
6 Chaney Dr Who Monsters Phibes women of Star Trek Rosemarys Baby vs Exorcist . . . 8.00

7 Price Village of the Damned, Werewolf Space 1999 Dr Who pt 5 Macumba Club of the Dead Flash Gordon Day Handy Space artists Roger Dicken SFX . . . 6.00

8 Tina Turner in Tommy cvr Its Avve Films of 1953 legend Pitt portrait Lon Chaney Jr feature Filmography 6.00/3.50

9 Barbara Steele career Sheila Keith interview More Doctor Who Monsters films of 1971 . . . 6.00/3.50





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Hollywood stuntman & serials star

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This publication was produced for the considerably smaller English Market. Print runs were low by any U.S. standards: Four times as many Famous Monster #1's were printed as were of any issue of HOH.

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007

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BLAKE'S 7

22 . . . 6.00/2.50

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Official 1-de TV superheros of television science fiction

British semi-poster magazine spectacular production, folds out to 11x17 inch lots of full page photos, focus on Star Trek, Space 1999 Dr Who Sea Mithon Dokar Man Bionic Woman

5 Dr Who cvr interviews Tom Baker Shatner Scotty & McCoy Bionic Army painted portrait of Leonard Nimoy . . . 5.75/3.25
6 (1/76) Martin Landau (Space 1999) interview Star Trek alien poster Enterprise crew pt 2 Six Million Dokar Man, plus large Brian "A La I Fi" by Bolland Splash . . . 5.75/3.25
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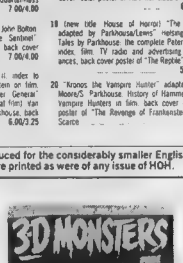

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1 (1/77) Star Wars (64 pages of photos poster) 2001 Forbidden Planet (2 00 cvr) . . . 3.75/2.25
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SERIES

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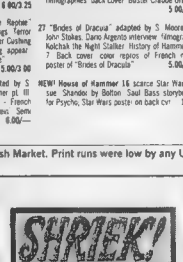

SHRIEK

2 (1965) Karloff interview, more Vincent Price interview Wargods of the Deep, The Skull (Cushing & Lee), Devils of Darkness, Dr Famous House of Terror . . . 12.00/6.75
3 (1966) Dracula Prince of Darkness (C Lee) "Blood Galore" section prefigures sxcs & dice of today, Orubaba, Zombie history, Face of Fu Manchu . . . 12.00/6.75
4 (1966) Daleks Invade The Earth (2150 AD) Brides of Fu Manchu, Frankenstein Conquers The World, more . . . 12.00/6.75

British Gerry Anderson/Sci-Fi film mag. Blueprints interviews, full name "Supermarionation Is Go!" 3 (8/Aut) Rescue 4, supercar, The Protectors . . . 5.75/3.25
8 Stingray episode guide, Space 1999 4.50
9 (1/1987) Terrahawks special 5.75

STARSCENE

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THREE D MONSTERS

1 (1964) 10 page 3D photo gallery of classic stills, Evil of Frankenstein, Konga . . . 15.00

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92 Tom Baker interview . . . 3.75/2.25
93 Douglas Camfield Iats Harter interview . . . 3.75/3.00
93 Jon Pertwee portrait, Ice Warriors, Brian Hayles . . . 2.75/1.50
95 Pin up poster of Doctor & Pan, Torrance Dicks speaks, Parkhouse/Ridgeway get better . . . 2.75/1.50
105 (1985) Free K-9 bookmark attached, strip by Stockbridge/Ridgeway (2.25 cvr) . . . 2.75/1.50
118 Sarah Dutton interview (2 25 cvr) . . . 2.25/1.25
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120 Colin Baker episode guide, Daleks poster Wendy Padbury interview Ridgeway (2 75 cvr) . . . 2.75/1.75
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122 Pennat Roberts interview (1 Baker era director) Ridgeway Baker episode guide (2 75 cvr) 2.75/1.75
124 (87/5) The new Doctor Sylvester McCoy P Devano/Ridgeway Who strip "Could There Be A Lady Doctor?" Archives "The Mind Robber" Lucaroth interview (2 75 cvr) . . . 2.25/1.25
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138 Grant Morrinson script Tom Baker cvr season 24 Sophie Aldred interview Hetch strip features new doctor (4 75 cvr) . . . 4.50/2.50
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Special 1991 Summer "Seaside Rendezvous" by Cornell/Frank, painted cover by Lee Sullivan complete guide to Who shooting locations (4 50 cvr) . . . 3.50/2.00

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The original incarnation of Judge Dredd, and an early stage for the talents of Alan Moore Alan Davis, Brian Bolland, an enthusiastic well that Americpe publishers have been & will be drawing from for years.

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36 37 38 39 VF 4.25/2 50
40 42 VF 4.75/2 50
52 53 54 VF 4.95/2 75
282 Moore F + 2.25-. 75

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290, 291 298 Moore F + 2.25/1.25
292 293 294 295 VF 2.25/1.25
296 297 VF 2.25/1.25
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307 VF 2.25/1.25
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510-519, 576, 580, 601 "Bad Company" by Milligan / B Ewing) / McCarthy
510 573 "Strontium Dog" by Grant /Ezquerra "See also "Star Lord") in Janusz all issues
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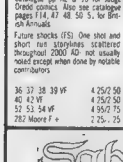

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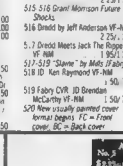

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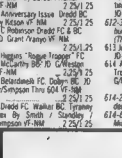

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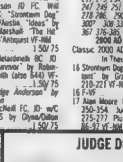

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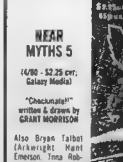

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80 (10/85) Blood Of The Innocent, Byrne's FS Reverend, Gerber's Omega The Unknown ($2 25 CVR) VF-NM 3 00

AVENGERS CHRONICLES

4 Byrne, Hembeck, Perez + contribute to an extensive history of the Avengers ($1 50 CVR) VF NM 3.00

CHARLTON BULLSEYE

5 John Byrne Rog (8 pages), question by Toth (8 pages) VF-NM 12 50

COMICS INTERVIEW

10 Unpublished Byrne Cvpt, American art, Cap History, Simonson / Chayton Miller interv ($1 95 CVR) VF-NM 4.50
15 (1/82) Legion issue, Byrne on Raiders ($1 95 CVR) VF-NM 4.50

COMICS JOURNAL

75 (5/82) Kane, Byrne, Jackson comment, Stroad on Lde at Marvel. Robert Williams, ET reviews ($2 50 CVR) VG-F 1 50

FANTASTIC FOUR CHRONICLES

Article & act by John Byrne also Hembeck; What It Says ($1 50 CVR) VF-NM 3.00

LOC (NMP)

2 (6/81) "John Byrne, Are You Listening?" by James Van Hise ($1 95 CVR) VF 4.25

PHANTACEA

2 (1/78) Inchedes 10 Page Story By Dave Sun 9.50/5.25
2 F 5.50/3.00
3 No Sim, But The Spire Combinous ($1 25 cvr) VF-NM 3.00/1 75

PORTIA PRIMZ

5 The Original 1979 Version. "Worlds Foremost Pseudo Intellectual Super Heroine" ($1.85 cvr) VF-NM 4.50/2 50
5 F 1.95/1 25

PSYPDER: TERRA AWAKENING

Book I (Fantasy West, 1986) James Owen Fantasy Epic ($1 75 cvr) VF-NM 1 50/.75

ROCK COMICS

1 (Flat) (7-8/79) Landgraf/Neal Adrnas Cover, Tabloid Size Comic, "Thor" (Not The Marvel Character) By Neal Adams (4 pages), "Two Mc Cord" by Landgraf / Armando Gil, Also Landgraf / Alacala ($1 25 cvr) VF+ 5.75/3 25
1 (Folded) (7-8/79) Landgraf/Neal Adams Cover Tabloid Sized Comic, "Thor" (Not The Marvel Character) By Neal Adams (4 pages), "Ans McCord" by Landgraf / Armando Gil; Also Landgraf / Alacala ($1 25 cvr) VG 5.75/3 25
2 (2/80) Ms Tree, Coyote, Galacy Cvr & Sty (Luke The Drifter) Rich Geary, Trina Robbens ($2 95 cvr) VF-NM 3.75/2 75

ORACLE

1 (1986) Reprint Of The Pirraz Story Appearing in Gracie 2 (1978) ($1 00 cvr) VF-NM 2.75/1 50
2 (1978) Original Appa Gil Perez / Lillard / Michael Higgins "Topaz" ($1 25 cvr) VF-NM 6.00
3 (1981) 75 3.00/1 75

PORTIA PRIMZ

5 The Original 1979 Version. "Worlds Foremost Pseudo Intellectual Super Heroine" ($1.85 cvr) VF-NM 4.50/2 50
5 F 1.95/1 25

PSYPDER: TERRA AWAKENING

Book I (Fantasy West, 1986) James Owen Fantasy Epic ($1 75 cvr) VF-NM 1 50/.75

ROCK COMICS

1 (Flat) (7-8/79) Landgraf/Neal Adrnas Cover, Tabloid Size Comic, "Thor" (Not The Marvel Character) By Neal Adams (4 pages), "Two Mc Cord" by Landgraf / Armando Gil, Also Landgraf / Alacala ($1 25 cvr) VF+ 5.75/3 25
1 (Folded) (7-8/79) Landgraf/Neal Adams Cover Tabloid Sized Comic, "Thor" (Not The Marvel Character) By Neal Adams (4 pages), "Ans McCord" by Landgraf / Armando Gil; Also Landgraf / Alacala ($1 25 cvr) VG 5.75/3 25
2 (2/80) Ms Tree, Coyote, Galacy Cvr & Sty (Luke The Drifter) Rich Geary, Trina Robbens ($2 95 cvr) VF-NM 3.75/2 75

SAVAGE SWORD OF CONAN (BRITISH)

64 (83/2) Bob Larkin Cvr, Norem color Poster Inside VF-NM 1.50

SHE RA

8 British Bi-Weekly Masters Of The Universe VF NM 1 25/.75

SOJOURN

1 (Folded 1977) Tabloid Sized Original Stories By Robert, Aragones Elias, Severin + Bo Sattle Color Poster Very Nice ($1 50 cvr) VF 2.50/4 25

STARFIGHTERS

Ken Landgraf's Trailblazing Independent Space Heroes, Rock N Roll Heroes, and Heroes (1979)

1 Tabloid Format, Adamns Inks On Cvr Armand Gill ($1 25 cvr) VF-NM 4 50/2 50
2 Gil Inks & Back Up ($1 50 cvr) VF-NM 2.25/1 25
3 Gil, Blyberg, Lenzis ($2.00 cvr) VF-NM 2.25/1.25
4 Landgraf Solo, Lynsis ($2.00 cvr) VF-NM 1 95/1 25
5 Ann McCord Alien Squad VF-NM 3 00/1 75

STRIP (BRITISH MARVEL)

1 (90/2/7) R O'Neill Marshall Law Cvr, Article, "The Man From Concar" by Bolton/Phil Elliott, "Encgenta" By Paul Buck/Wetherall ($2 50 cvr) VF-NM 2.25/1 25
2 (90/3/3) Marshall law Pessler, Dan Lawrance "Storm" Cvr ($2 50 cvr) VF-NM 1 95/1 25
3 (90/3/.7) O'Neill Cvr "Eight Miles High" by Carnell/Erskine ($2 50 cvr) VF-NM 1.95/1 25

SUPER HEROES MONTHLY

10 Adams From Worlds Finest 175-76 Batman/Catwoman Cvr By Craddock VF-NM 3.00/1 75
10 Adams From Worlds Finest 175-76 F-VF 2.25/1 50
10 Adams From Worlds Finest 175-76, Batman/Catwoman Cvr By Craddock F 1.95/1 25

THRILLING ADVENTURE STORIES

1 Colan & 2 (Tiger Man), Hearth, Throne, Plus Movies Of Alligator Man/Loan, Doc Savage Movie ($.75 cvr) VF-NM 3.75/2 25

TRANSFORMERS (BRITISH MARVEL)

96, 97 ($1 25 cvr) VF-NM 1.50/.75
Summer Special 1988 ($1.25 cvr) VF-NM 1.50/.75
Winter Special 1986 The Movie Adaptation Graphic Novel Format 75 PP VF NM 3.50/2 00

VOLTRON DEFENDER OF THE UNIVERSE

Stomp Album (Figure Promo, 1984) ($1.35 cvr) VF-NM 1.50/.75
1 1.25

WARRIOR (1982 QUALITY)

Alan Moore, Bolland, Bolton, Gibbons Lloyd - One Of The Best Periods In History. See Catalogue page F2 For Detailed Descriptions & Listings. See Catalogue Page 34 For Scarcer And/Or Lower Grades

WARTS EPIC

(1970) Classic First Wave Self-Published Comic VF-NM 3.50

WEIRDO (LIKE R CRUMB MAGAZINE)

2 Barks Cover ($.75 cvr) VF 3.00/2 00
2 VG 1.25/.75

ROG 2000 (1982)

Color wrap around cover, 39 pages--Charlton reprints plus some unpublished work & new work ($2 95 cvr) only 2 50/1 50

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CATALOGUE ACCOMPANIES ALL ORDERS

(or send $2.00 no phone catalogue requests or inquiries, please)

CHARLTON BULLSEYE 5

(1976) 8 page Rog story by Byrne

8 page questone story/cvr (great as always) by Allen Toth

Back cover by Neal Adams 10.00/6.00

JOHN BYRNE

Also Fantasbcome 3 2 page feature, very scarce $10 00 2000 AD Sci-Fi Special John doing The Judge (14 pages) $7 00/4 00. LOC 2 ("John Byrne, Are You Listening?") by James Van Hise $1.50/1 00 Amazing Heroes 76 (Byrne cvr) $2 50/1 25 Comics Scene 2 (feature on Byrne) $2 50 See complete catalogue for further descriptions & more

2000 AD SCI FI SPECIAL

1983 John Byrne Doing The Good Judge for 14 pages Jock color spread VF-NM 5.95/3 25
76 (8/85) Magnola / Byrne Cvr, Eclipse, Lois Lane

RETAIL/WHOLESALE

JOSEPH KOCH
206 41st St., Brooklyn, NY 11232 ■ 718-768-8571

Catalogue Page F-3

EXPIRES 8/1/92 or while supply lasts

All VF or better unless noted; price in parenthesis with description is original cover price; price before slash is for one; price after slash is for 3 or more of the same item (wholesale price).

CLASSICS OF COMIC ART

ART OF AL WILLIAMSON
Best "Art of" ever published
Commentary by Stout, Gaines, Frazetta, McWilliams, Prentice, Bradbury, Kremkel, Torres, Morrow, Goodwin, Evans, 132 Secret Agent Corrigan strips, 2 weeks of unpublished Star Wars Dailies, 4 classic non EC stories reprinted also checklist, interview more $5 75/$3 25
Case of 50 for $100 00

1977 COMIC ART CONVENTION BOOK
Spectacular Wrightson color cover pages by Nadahs Simonson, Kirby, Morrow, J. Jones, Toth Rogers, Severin (2 page spectacle) + John Stanley (Little Lulu) article plus article on Wrightson (with nice reprint reproduction) by Bruce Jones (6 pages) 7 00/4 50

GREATEST GOLDEN AGE STORIES EVER TOLD
H/B (DC, 1990) Not only the obvious (Batman, Superman, Etc), also 1940s classics featur ng Wildcat, Kid Eternity, Sandman, Spectre, Vigilante JSA, Black Condor etc, 25 stories in all ($24 95 cvr), 1st print VF-NM 18 75/10 50

MARVEL MASTERWORKS Volume 31 (ELEVEN)
X-Men 94 100, GS1 ($29 95 cvr) 22 50

JACK KIRBY MASTERWORKS
(Privateer 1979) truly spectacular, 11"x17" poster size unpublished works, unused covers Surfhunter (Daily strips w/Wally Wood), Surfer New Gods Johnny Reb etc 20 00/

ADVENTURES IN THE 25TH CENTURY
Features Showcase 1 (1974) 474 1933 34 Classic Dailies in Large S/B ($6 95 cvr) VF-NM 6 75/—

CARTOONISTS AND ILLUSTRATORS PORTFOLIO
Vol 2 1978 Supergraphics Orig nal Art Catalogue-Wrightson Color FC Conrad Color BC VF NM 6 50/3 75

CHAPTERS
3 1980 Strnzaine Thimble Theater Manning, Caniff X 2 VF-NM 3 00/1 75
4 VF 2 75/—
5 20 + Pages Of Newspaper Strips F 2 00/—

CHARLIE CHAN
V 3 (Raiola/Pacific Comics Club) B&W Sunday Reprints ($9 50 cvr) VF NM 7 25/—

CHARLTON BULLSEYE
5 John Byrne Rog (8 Pages), Question by Toth (8 Pages) VF-NM 2 75/—
11 25/6 25

COLLECTORS CHOICE
1979 Summer Extensive Original Art Catalog from the Little Nemo Shop/Gallery, Incl 15 Pages of Winsor McCay (Rarebit, Nemo, Sneeze Political Cartoons) ($5 00 cvr) VF-NM 9 50/—

COMIC STRIP NEWS
1, 2, 4, 5, 6, 7, 8, 9, 10 Strnzaine of Classic Strips Caniff, Corrigan, Dick Tracy, Etc, Etc VF-NM 2 25/1 25
11, 12, 13, 14, 15 VF-N 2 25/1 25
16, 17, 18 19 VF NM 2 25/1 25
Bagged Set 1 2, 4-19 VF-NM 16 75

COMIC STRIP SHOWCASE
1, 2 Classic Strips Includes Krzy Kat Caniff VF NM 2 25/1 25

COMICS FEATURE
26 Russ Manning Tribute Last interview, 30 Unpubl Pages, D Stevens Tarx ($3 50 cvr) VF NM (rst) 2 75/—
3 50/2 00

COMICS REVIEW/COMICS REVUE
13 Strnzaine Marches On ($2 50 cvr) VF-NM 2 75/—
14 Spdleys Origin from the Daily Strip (Stan Lee, Johnny Romita Sr) ($2 50 cvr) VF NM 3 75/—
18 19 20 21 ($3 50 cvr) VF NM 2 75/—
28 Strnzaine Bloom Country Gasoline Alley Phantom Steve Canyon, Popeye (Bobby London) $3 95 cvr VF NM 3 00/1 75
F-VF 2 50/1 50
29 Origin of Flash Gordon, Yeates Gordon Cvr ($3 95 cvr) F 2 00/1 25

COMICS REVIEW cont
Ann 1 ($4 50 cvr) VF 3 25/—

COMPLETE EC SEGAR POPEYE
V 2 (Sundays 1932-1934 ($14 95 cvr) VF-NM 9 75/5 50

DISNEY MAGAZINE (BRITISH)
6 Weekly British Magazine, All Color, Large Format, All Comics 70 Donald/Scrooge "Secret Of Atlantis" Part 3, Supergoof, Beagle Boys G 1 25/0 75
76 VF NM 2 00/—
77 Donald In The Middle Of Nowhere Part II VF-NM 2 00/—
Special 1986 VF-NM 2 00/—
F+ 1 50/—

FANFARE
4 Huckleberry Hound, 20 Page Ingers Insert ($2 95 cvr) VF NM 4 00/2 50

FLAMES OF GYRO
1 (Fantagraphics 1979) Space Opera ala Buck Rogers Flash Gordon by Golden Age Artist Jay Disbrow ($2 00 cvr) VF NM 2 75/1 50

GARTH
Daily Strips 7 The Doomsmen (7/81 John Dayton, 1000 Print Run)-90 Strips 5/3/75-8/15/75 VF-NM 9 50/5 25

GUIDA ALLA MOSTRA INTERNAZIONALE
1973 International Guide to Master Cartoonists Spectac VF-NM 7 50/—

1978 As Above - 90 Pages, More Text, Color Drops Out VF NM 7 50/—

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(Pacific, 1984) Eisner Bio Strip Circa 1937 ($2 95 cvr) VF-NM 3 75/2 25

WILL EISNER QUARTERLY
1 Eisner Interviews Adams, Color Spirit Section Eisner B&W, Mr Mystic Color Reprint ($2 95 cvr) VF-NM 4 50/2 50
5 (Kitchen Sink, 85/4) Life Force Continues, Unseen Spirit Dailies ($5 95 cvr) VF-NM 8 50

WILL EISNERS
GLEEFUL GUIDE TO OCCULT COOKERY
(The Saucerers Apprentice) (Poorhouse, 1973) ($1 95 cvr) VF-NM 11 25

YESTERYEAR
59 (2/80) Antiques, Collectibles, Shadow Feature, Eisner Spirit Cvr ($1 00 cvr) VF 2 00/1 25

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1 (Ken Pierce 1980) 16 Complete Stories, Klaus Nordling Classic ($5 95 cvr) VF-NM 4 50/—

MARVEL MASTERWORKS
V 4 (Marvel 1988) Avengers 1-10 Repr ($29 95 cvr) 1st Print VF-NM 22 50/—

V 11 (Marvel, 1989) X-Men 94 100, GS 1 Reprint ($29 95 cvr), 1st print VF-NM 22 50/—

MODESTY BLAISE
Book One The Gabnet Set-Up (Titan) ($8 95 cvr) VF-NM 6 75/—

NEMO
2 Unpublished Superman, Siegel / Schuster Interview, Terry Sundays, Fred Harman ($2 95 cvr) VF-NM 2 50/1 50
20 Verbeeks Tiny Tads, Raymond Cvr, Oaky Doaks by Fuller ($3 50 cvr) VF-NM 3 50/—

NIGHT BEFORE CHRISTMAS
Del 1952 Large Format Illustrated 10 page Version Of the Poem, Santas Costume on the cover is layered in red felt (0 25 cvr) VF-NM 18 75/—

OKEFENOKEE STAR
5 (1/80) Pogo Coloring Book VF-NM 4 50/2 50

PANELS
2 Spectacularly intelligent Review Barks On Ducks, Toth On March (Entire Article Hand Lettered by Toth), Kurtzman War ($2 95 cvr) VF-NM 4 50/2 50

POGO
"Potluck Pogo" (Simon & Schust 1955) ($1 00 cvr) 2nd Print VF 5 75/—

SCREWBALL COMICS
Nemo Annual (1985) Ed by Rick Marshall Sunday Size Reprints (in B&W) of Classic Humor Strips Smokey Stover Salesman Sam Dr Seuss, Squirrc Cage, More 50 Large PP ($4 95 cvr) VF NM 5 75/—

SPIRIT DAILES
V 1 (2nd) (1980) Slightly Smaller Than 1st Ed ($3 95 cvr) VF NM 4 50—
V 2 (1978) (4 95 cvr) VF NM 4 50—
V 3 ($5 95 cvr) VF-NM 4 50—

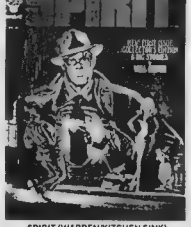
SUPERMAN
Superman Archives V 1 (H/B) (DC, 1989) Superman 1-4 Reprinted in their entirety ($39 95 cvr) 1st Print VF-NM 30 00/16 50

SUPERMAN SPECTACULAR
Graphic Novel Format (DC Comic, 1982) Superman Red vs. Superman Blue Reprinted Large Color Format ($1 95 cvr) VF-NM 3 00/—

SURVIVORS
V 1 "Talons Of Blood" (1983) by Hermann (English) ($4 95 cvr) VF NM 4 50/—
V 2 "The Eyes That Burned" (1983) Classic Western by French Great Hermsten (In English) ($4 95 cvr) VF NM 4 50/

WITZEND
9 WC Fields Ad Noseum Takes Advantage of Spectacular Collection of Stills ($5 00 cvr) VF-NM 5 75/3 25
10 (1976) Stories by Wood Toth Station Giordano Chaykin only 5,000 copies printed ($3 00 cvr) VF-NM 11 25/6 25
12 (1982) Only 5,000 printed Wood story Dino page, Mike Zeck story Don Martin splash more ($3 50 cvr) VF NM 5 75/3 25

EISNER



SPIRIT (WARREN/KITCHEN SINK)
1 Classic Eisner - The Best Strips in the Best Format ($1 00 cvr) 7 50/4 25
2 ($1 00 cvr) VF/NM 4 50/2 50
VF 4 00/2 25
VG-F 2 25/1 25
3 Scarcer Issue ($1 00 cvr) VF-NM 9 00/5 00
VF 7 75/—
4 ($1 00 cvr) VF-NM 6 00/—
13 ($1 25 cvr) VF-NM 4 50/—
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41 ($2 95 cvr) VF NM 2 75/1 50

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V 1 (2nd) (1980) Slightly small than 1st ed ($3 95 cvr) VF NM 4 50
V 2 ($4 95 cvr) VF-NM 4 50
V 3 ($5 95 cvr) VF-NM 4 50

ALSO SEE
AMAZING HEROES
78 (9/85) Outsiders / JLA History, Kitchen on Eisner ($2 25 cvr) VF NM 2 25/1 25

COMICS JOURNAL
46 (5/79) Eisner Pt 1 ($1 25 cvr) VF NM 2 25/1 25
47 (7/79) Eisner Pt 2 ($1 25 cvr) VF NM 3 00/1 75

COMIX INTERNATIONAL
5 (Warren) All color, 2 by Corben Vamp by Gonzalez, Maroto Ortiz, Spirit by Eisner VF-NM 7 50

GRAPHIUS
4 Eisner interview (lots of Rios), Bach, Boiland X 2 (Little Nemo/Little Nympho Parody), Talbot F-VF 4 50
VG-F 3 00

HEROES OF SPORTS
(Pacific, 1984) Eisner Bio Strip Circa 1937 ($2 95 cvr) VF-NM 3 75/2 25

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1 Eisner Interviews Adams, Color Spirit Section Eisner B&W, Mr Mystic Color Reprint ($2 95 cvr) VF-NM 4 50/2 50
5 (Kitchen Sink, 85/4) Life Force Continues, Unseen Spirit Dailies ($5 95 cvr) VF-NM 8 50

WILL EISNERS
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(The Saucerers Apprentice) (Poorhouse, 1973) ($1 95 cvr) VF-NM 11 25

YESTERYEAR
59 (2/80) Antiques, Collectibles, Shadow Feature, Eisner Spirit Cvr ($1 00 cvr) VF 2 00/1 25

WOOD

WITZEND 10 (1978)
Color wrap around cover by Wood, plus 6 page 12 panel/page "Sally Forth" Story Also 10 page masterpiece by ALEX TOTH Extra Benefits stories by Chaykin, Giordano, Zeck, Staton Simonson Splash Only 5000 printed 11 25/6 25
Also Witzend 12 (Wood story) 5 75/3 25

WOODWORK
1980 Pipsqueak papers, Animan (15 pages 1966 story) Rejects (5 pages), "World of The Wizard King" Cover Front & Back Covers 6 00/—

ALSO SEE
1984/1994
1 Corben Cvr & Story (Mutant World-Color), Nasty Wally Wood, Nino, Ortiz, Maroto Bermejo VF-NM 5 75/—
2 Corben Cvr & Story (Mutant World-Color), Wally Wood Nino, Ortiz Maroto, Alcala Nebot VF NM 3 75/2 25

ALIEN INVASIONS COMIX (WARREN PRESENTS 3)
(1979) McQuaite Cvr Movie Alien Feature, Repr by Wood Toth Adkins, Severin, Infantino VF-NM 5 00/—

BATTLEFIELD
84 (12/1/85) Batman History, Bisette Cvr, Stout Portfolio, Omac Hero History, Wally Wood's "Total War" ($2 25 cvr) VF-NM 2 75/—

ARCHIE SUPER HERO DIGEST
2 Scarce Black Hood by Adams, also Kirby Wood VF-NM 5 75/3 25

EERIE
131 Wally Wood Cover, 6 Stories VF-NM 6 00/—

SPACEMEN
Yrbk 1965 Wally Wood Cvr Scarce (0 50 cvr) VF NM 75 00/41 25
VF 60 00/33 00

VAMPIRELLA
12 Sanjulian Cvr Wally Wood (Story & Art), Vamp by Gonzalez Begins, Graham, Brunner (1 Page) Jones VF NM 18 75/10 50
(9) 1973 Ann Cover Repros On Cover, Repr Wood, Adams Colon, Barr, Gonzalez Etc VF-NM 13 25/7 25

CARTOONIST PROFILES

A Magazine About & For Pros, Strip Artists, Comic Artists, Political Cartoonist, Animators Etc

39 Severin, Kubert, Betty Boop ($3 50 cvr) VF-NM 3 75/2 25

40 Reed Crandall Reprint, Garfield ($3 50 cvr) VF-NM 3 75/2 25

41 Preston Blair, Bill Keane Disney ($3 50 cvr) VF-NM 3 50/2 00

42 Stan Drake, Popeye ($3 50 cvr) VF-NM 3 75/2 25

43 "Comicana" by Mort Walker, Charles Bissell Interviews, Severin Dk Reprint ($3 50 cvr) VF NM 3 75/2 25

44 Charles M Schultz Interview, Geo MC Manus, Bible Story Cartoon ($3 50 cvr) VF-NM 3 75/2 25

45 Chuck Jones Article, Tin Tin, Drabble, John Darling ($3 50 cvr) VF NM 3 75/2 25

46 Trudeau, Dean Young & Blondie ($3 50 cvr) VF-NM 3 50/2 00

47 Blondie Cvr Feature Alley Oop More ($3 50 cvr) VF-NM 3 75/2 25

48 Schultz, Capp, Etc ($4 00 cvr) VF NM 3 75/2 25

49 Preston Blair On Fantasia Dallas ($4 00 cvr) VF-NM 3 75/2 25

50 Verbena ($5 00 cvr) VF-NM 3 75/2 25

51 (8/89) Jim Henson's Muppet Strip, Interview with Adaptors G & C Gilchrist, Caricaturist History, Bates/Healy, Lone Ranger Strip, Joe Kubert Strips, Barclay, Figgs "Fantorman" Repr, Buster Brown, More ($5 00 cvr) VF NM 4 50/—

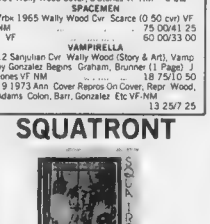
52 Hanna Barbera, Don Martin ($5 00 cvr) VF-NM 3 75/—

53 Caniff, Chuck Jones, Don Martin ($5 00 cvr) VF-NM 3 75/—

SQUATRONT
7 (1977?) Incl Color Insert Of "Lucky Fights It Through" by Feldstein, 12 page Section On Kresnel Porpoisis For "Creepy" Covers, More ($4 00 cvr) VF-NM 6 00/2 50
VF 5 25/3 00

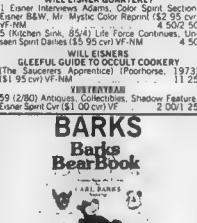
SQUATRONT 8 (1978)
Jack Davis front & back covers, EC covers reprinted in color, 9 page unpublished Feldstein story, illos by Wood Williamson, EC panel interview
Per one $7.50 VF $6 00

SQUATRONT



SQUATRONT 3
1969 One of the Greatest Fanzines ever published the publication that led the early 1970s EC Revival Feldstein color cover, Crandall Erb color back cover, inside, articles (Death of EC, Crandall, Frazetta profiles) plus unpublished strips by Frazetta 94 pages Buck Rogersish strip), Evans (12 pages), Crandall, plus 1 page Wrightson story & 1 page Splash, Search and you will not find (except here) less than 5000 printed!
Per 1 $15.00 Per 3 $8.25

BARKS



BARKS BEAR BOOK
(Editors, Enfin, 1979) The Complete Non Disney Barks, 33 Stories, 274 Pages, So So Reproduction, Andy Panda, Porky Pig, Plus 31 Stories From "Our Gang" The Originals Would Be $1000's in Overstreet ($40 00 cvr price) VF-NM 22 50/12 50

COMICS JOURNAL
66 (9/81) Barks Feature, O'Neil Interview ($2 50 cvr) VF-NM 3 00/—

PANELS
2 Spectacularly Intelligent Review Barks On Ducks, Toth On March (Entire Article Hand Lettered by Toth) Kurtzman War ($2 95 cvr) VF-NM 4 50/2 50

NEAL ADAMS

ARCHIE SUPER HERO DIGEST
2 Scarce Black Hood by Adams, also Kirby, Wood (1979) VF-NM 5 75/3 25

AMAZING HEROES
51 (7/84) Continuity Comics Special Suydam Golden, Adams, Marolo ($1 95 cvr) F-VF 1 75/—
67 (3 85) Secret Wars II, Neal and Chris Adams Speak, Plus ($1 95 cvr) VF-NM 2 25/1 25
F VF 1 75/—

AMAZING WORLD OF DC COMICS SPEC. ED
1976 Super DC Con Booklet, 6 Page Adams Strip (Pencils) VF NM 3 75/2 25

BROTHER BILLY FROM PLAINS
Predictable Cheap Shots by Joey Adams-Mad Mag Form, Publication by Curtis (Marvel); by Joey Adams ($1 50 cvr) VF-NM 3 00/1 75
VF 2 75/1 50

COMICS INTERVIEW
3 (5/83) Wolfman On Titans, Goldwater (Archie Publisher) Speaks, Russell/McGregor on Killraven, French Comics by Neal Adams ($1 95 cvr) VF-NM 3 00/1 75

COMICS JOURNAL
43 (12/78) Adams, Mantlo, Erb Satire ($1 25 cvr) VF-NM 3 00/—

CREEPY
14 Morrow Cvr, Ditko, Grandenetti, Orlando, Adkins, Crandall, Adams, Brunner on Fan Page VF NM 9 50/—
15 Frazetta Cvr, Ditko, Grandenetti, Orlando, Kane, Johnny Craig, Adams (16 pages) VF-NM 9 50/—
16 Frazetta Jungle Princess Cvr, Crandall, Adams, J Jones, Mastroserio Stry & Bio, Ditko VF-NM 9 50/

Yrbk 1971 Ken Smith Cvr #8-18 Reprints, Adams Ditko, Toth, Crandall, Craig, Torres VF-NM 6 00/—

10 Morrow Cvr - Ditko Classic Great Neal Adams Orlando, Colan Grendenetti Adkins VF NM 9 50/5 25
11 Orlando Cvr, Stry, Adams Splash J Jones, Wood Colan, Sutton Wormay, Craig, Grendenett VF-NM 6 75/—
53 Sanjulian Cvr - Neary (Hunter), Alcazar/N Adams (Schreck), Brocal, Buckler, Sutton VF-NM 6 75/—
125 Corben Cvr 8 Neal Adams Stories Reprinted VF-NM 7 50/4 25
Yrbk 1972 Pederson Cvr, #9-30 Reprints Toth, Craig Ditko Adams VF-NM 6 00/—

HOUSE OF HAMMER
18 "Dracula, Frankenstein, & Werewolf" Story & Art by Neal Adams Peter Cushing interview, Multi s sue Serial "The History of Hammer Begins Back Cvr Poster "Dracula" VF-NM 3 75/3 25
F-VF 4 50/2 50
VG-F 3 00/1 75

JIMMY CARTERS COLORING BOOK
Yes Its Neal Adams At Work - 1976 ($1 00 cvr) VF NM 3 75/2 25

MONSTER TIMES
11 Conan, Fritz the Cat, Planet of the Apes Plus Adams 17 x 11" Splash (0 50 cvr) VG- 3 75/—

NATIONAL LAMPOON
34 Nea Adams, 8 Page Story Plus 2 Page Story, Also Stan Mack (0 75 cvr) VF 8 25/—
41 (8/73) Fabulous Neal Adams Son O God #3, 4 Page Bode Color "Cheech Wizard" (0 75 cvr) VF-NM 9 50/5 25
VF 8 25/4 50
VG-F 4 75/2 75

ROCK COMICS
1 (Flat) (7-8/79) Landgral/Neal Adams Cover Tabloid Sized Comic "Thor" (Not the Marvel Character) by Nea Adams (4 Pages) "Axe McCord" by Landgral/Armando Cvr, also Landgral/Alacala ($1 25 cvr) 5 75/3 25
1 (Frosted) (7-8/79) Landgral/Neal Adams Cover Tabloid Sized Comic "Thor" (Not the Marvel Character) by Neal Adams VG 2 50/1 50
(4 Pages), "Axe McCord" by Landgral/Armando Cvr also Landgral/Alacala ($1 25 cvr)

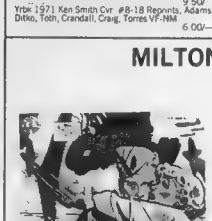
STARFIGHTERS
1 Tabloid Format, Adams nks On Cvr, Armand Gill ($1 25 cvr, VF-NM 4 50/2 50

SUPER HEROES MONTHLY
8 Repr Flash 105, Adams "Man Bat" Flash/Superman Cvr by Craddock VF-NM 4 50/2 50
10 Adams from Worlds Finest 175-76, Batman/Catwoman Cvr by Craddock VF NM 3 00/1 75
10 Adams from Worlds Finest 175-76 F VF 1 75/1 00

VAMPIRELLA
19 1973 Ann Cover Repros on Cover, Repr Wood, Adams, Colon, Barr, Gonzalez, Etc VF NM 13 25/7 25

WILL EISNER QUARTERLY
1 Eisner Interviews Adams, Color Spirit Section, Eisner B&W, Mr Mystic Color Reprint ($2 95 cvr) VF-NM 4 50/2 50

MILTON CANIFF



STEVE CANYON
(Kitchen Sink)
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8, 9 ($4 95 cvr) 3 50/2 00

CARTOONIST PROFILES
53 Caniff Chuck Jones Don Martin ($5 00 cvr) VF-NM 3 75/—

CHAPTERS
3 1980 Strnzaine Thimble Theater Manning, Caniff X 2 VF-NM 3 00/1 75

COMIC STRIP NEWS
1, 2, 4, 5, 6, 7, 8, 9, 10 Strnzaine of Classic Strips Caniff, Corrigan, Dick Tracy, Etc, Etc VF-NM 2 25/1 25

COMIC STRIP SHOWCASE
1, 2 Classic Strips Includes Krazy Kat, Caniff VF-NM 2 25/1 25

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16 (2/82) X Men Reviewed, Caniff's Male Call, Mary Jc Duffy Interview ($1 95 cvr) VF-NM 2 25/—
F 1 50

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2 G ... 8.75
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1 F ... 6.00
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F C. 1354 #1 ($ 15 cvr) F+ ... 19.25
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2 F ... 12.50
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F C. 598 VG+ ... 5.75
CAPTAIN FLEET
I VG ... 19.25
CAPTAIN GALLANT
NN (1955) VF-NM ... 35.00
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F C. 446 ($ 10 cvr) VG ... 15.00
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33 G ... 37.50
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88 VG F ... 28.00
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9 G+ ... 7.25
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F C. 172 G ... 22.50
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2 G-VG ... 4.75
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30 Kurtzman ($ 10 cvr) VG (ls) ... 10.00
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2 VG ... 15.00
2 F (3sp) ... 10.00
3 4 G ... 10.00
6. 7 VG + ... 14.00
8 VG + (sc) ... 7.00
9 VG ... 13.25
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11. 13 F ... 12.50
12 VG-F ... 10.75
13. 14 F-VF ... 16.25
15 VG + ... 10.00
15 G-VG ... 8.25
16. 17. 18. 19 VF ... 20.00
18 VG (sc) ... 4.75
18 VG- (sc) ... 4.50
20 F-VF ... 16.25
21 VF ... 17.75
21 G ... 5.50
21. 22 23. 24. 26 VG ... 8.25
24 VG-F ... 9.50
25 F-VF ... 14.50
26 VF ... 17.75
26. 27. 29 VF-NM ... 22.00
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30 G ... 10.00
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31 G (3sp) ... 2.75
33. 35 VF-NM ... 22.00
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37. 39. 40 p/c ($ 10 cvr) VF-NM ... 45.00
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I Saunders/C ($ 10 cvr) G ... 21.25
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3 G ... 6.00
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F C. 837 ($ 10 cvr) VG ... 9.00
F C. 837 VG- ... 8.50
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9 F ... 7.00
COWBOY WESTERN
39 VG ... 8.00
54 G ... 5.25
55 VF ... 12.00
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6 3 VG ... 15.00
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CRACK WESTERN
81 Crandall/C ($ 10 cvr) VG+ ... 18.00
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DAFFY
5 VG ... 4.50
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3 F ... 1.75
4 G ... 1.50
5 G- ... 1.50
6 ($ 25 cvr) G ... 1.50
6 VG ... 1.50
6 7, 8 VF-NM ... 2.50
8 F ... 1.50
13 VG- ... 1.50
14 VG ... 1.50
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43 ($ 40 cvr) VF-NM ... 2.50
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11353 "7 From Daisys Diary" ($ 69 cvr) VF NM ... 7.50
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F C. 600 ($ 10 cvr) VG + ... 9.75
F C. 600 G-VG ... 8.00
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F C. 743 G ... 4.00
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F C. 223 VG ... 140.00
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F C. 256 FR ... 37.75
F C. 263 VG ... 75.25
F C. 263 G- ... 48.50
F C. 263 VG-F ... 80.00
F C. 275 VG + ... 75.00
F C. 282 VG ... 70.00
F C. 282 G-VG ... 60.00
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F C. 422 G + ... 44.00
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28 G + ... 10.50
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39 G ... 5.50
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47, 48 VG ... 6.00
48 VG + (sp rll) ... 4.00
49 VG ... 4.00
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51 VG ... 5.25
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53, 55 ($ 10 cvr) VG ... 4.50
55 G- ... 3.00
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57, 58 G + ... 3.75
59 VG ... 4.50
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61 ($ 10 cvr) G + ... 3.00
62, 67 VG ... 3.75
63 64, 65 G ... 2.75
66 VG + ... 4.00
68 Barks ($ 10 cvr) VG- ... 9.25
69 ($ 10 cvr) VG- ... 3.50
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71 F-VF ... 8.00
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72 VG (ls) ... 3.00
73 VF ... 8.50
74 G-VG ... 3.25
75 G ... 2.75
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80 G-VG ... 3.25
81 VG-F ... 4.25
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97 F ... 5.00
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112 VG ... 2.75
114 FR ... 1.50
115 G ... 2.00
116 VG- ... 2.50
118 VF ... 6.00
119 VF-F ... 3.00
124 ($ 15 cvr) F ... 3.00
122, 127 VG + ... 2.50
123 F-VF ... 4.00
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125 128 VG ... 2.25
128 VG + ... 4.00
129 131 VF- ... 4.75
133 VG- ... 2.25
134 FR ... 1.50
136 F ... 2.50
137 G-VG ... 1.75
138 G + (ls) ... 1.50
139 F ... 2.50
141 VF (sc) ... 2.25
142 VG + ... 2.00
143 VG- ... 1.75
144 F-VF ... 6.25
144 VG- ... 3.50
144, 148 VF-NM ... 5.00
145 147 VG ... 2.00
149, 151 ($ 20 cvr) VF-NM ... 3.50
153 VF ... 3.00
151 G ... 1.50
153 FR ... 1.50
154 VF-NM ... 5.00
154 G ... 1.50
155, 156 VF-NM ... 3.50
157, 159 ($ 25 cvr) VF-NM ... 4.50
158 VF ... 4.00
158 VG ... 1.75
158 G ... 1.75
160 VG ... 1.75
167 VF-NM ... 4.50
173 VG ... 1.75
173 VG (sc) ... 1.50
175 ($ 30 cvr) VF-NM ... 3.00
201 ($ 35 cvr) VF ... 2.25
216, 217 ($ 40 cvr) VF-NM ... 2.50
218 VG-F ... 1.50
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F C. 450 ($ 10 cvr) VG-F ... 7.50
F C. 492, 586 VG ... 6.00
F C. 531, 611 VG ... 10.50
F C. 611 VG- ... 5.75
F C. 611 G-VG ... 5.25
F C. 782 VF ... 12.00
F C. 995 VG + ... 6.50
F C. 1099 F ... 3.00
F C. 1182 ($ 15 cvr) VG-F ... 5.75
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2 ($ 25 cvr) F ... 2.25
3 4, 5, 6 VF-NM ... 4.50
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F C. 646 ($ 10 cvr) F ... 7.50
F C. 691 VG ... 3.75
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2 Stars B Man / Williamson / Crandall ($ 10 cvr) VF ... 14.50
2 G ... 4.50
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F C. 516 ($ 10 cvr) VF ... 8.25
F C. 556 F ... 4.75
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F C. 492 G- ... 3.75
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6 VG + ... 7.25
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30 VG- ... 14.00
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1 Crandall / Wood Ditko / Wood / A ($ 25 cvr) (giant) VG- ... 8.75
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2, 10 ($ 35 cvr) VF-NM ... 2.50
9 VF ... 2.25
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F C. 220 VG ... 28.00
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F C. 1165 VF-NM ... 60.00
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IRON MAN

Crash (Marvel, 1988) Saenz (12 95 cvr) F 7 50
Crash 2nd print VG $5 75, G 4.00

KILLRAVEN

MGN #7 (Marvel, 1983) McGregor Russell ($.95 cvr) VF- $7 50, VF + $7 50 VF $6 50, F + $5 00, F $4 50, VG 3.25

LAST OF THE MOHICANS

(Epic, 1988) Pratts, O'Neil, Austin, Severin ($6.95 cvr). 1st print VF-NM 7.50

MAGIC BOES 2000

Lawy Haven Adopt (DC, 1985) Kaspaerberg, Doorsema ($.95 cvr) VF-NM $6 50 VF + 6 50

MARADA THE WILD

MGN #21 (Marvel, 1985) Claremont, Bolton ($.95 cvr) 1st print VF-NM 12.00

MARTIN GEORGE RR

See Sandkings (DC)

ME & JOE PRIEST

DC GN #5 (DC, 1987) Peter Rundell ($5.95 cvr) 1st print VF-NM $6 00 VF $5.25. F + 4.00

MEDUSA CHAIN

DC GN #3 (DC, 1983) Colan, ($.95 cvr) VF-NM $6 00 VF $5.25 F $3 50 VG-F $3 00 VG 2.75

MERCHANTS OF VENUS

Fosdanick Pohl Adapt (DC, 1986) Mc Phedrin, Peterson ($5.95 cvr) 1st print VF-NM $6.00, VF $5 25 F $3 50 VG 2 75

METALZONE

DC Graphic Novel #5 (DC, 1986) Pat Mills, Kevin O'Neill ($.95 cvr) .1st print F $4 75 VG-F 4.00

MICKEY & DONALD

Season Ghosts (GL GN #26) (Gladstone) ($.95 cvr), 1st print VF-NM $10 00. VF $8 50 F $5 75 VG 4.25

MICKEY MOUSE

At The Bar None Ranch (GL GN SP 3) (Gladstone) Classic Gemstone/Scotthopson Daily Strips (4/22/40 & 1/17/40) (8 95 cvr) 1st print VF NM $9 00 VF $7 75 F $5 75, VG-F 4.50
Happy The Kangaroo (GL GN #8) (Gladstone 1988) Gottfredson 7/28 1/24/35 Dailies ($.95 cvr) 1st print VF-NM $6 00 VG-F $3 00 VG 2.75
World Of Tomorrow (GL GN #17) (Gladstone 1989) Wash/Gottfredson 1930s Strips, Also excludes "Mickey Changing" ($.95 cvr) 1st print VF $5 25 + 3.75

MIDERUS 2

Arzach & Other Fantasy Stories (Epic 1987) Giraud ($.95 cvr) 1st print VF-NM $10.00 VF $8 50 F + $6 50 F $5 75 F- $5.25 VG 4.25

MOEBIUS 3

Cantons Of Arzach (Epic 1988) Giraud ($.95 cvr) 1st print VF NM 10.00

MYTH ADVENTURES

Once (Starblazer 1985) Asprine/Fogtke (12.95 cvr), 1st print VF-NM $15 00 F $8.75, VG-F 7 50

NEUROMANCER

V 1 (Epic 1989) William Gibson Adapted by Os Hanes/Bruce Jensen ($.95 cvr), 1st print VF-NM 7.50

NEW MUTANTS

MGN #4 (Marvel, 1982) Claremont, McLeod 1st app of New Mutants, 1st grinning pancakes New Mutants of 14 95 cvr) VF NM $30 00 F $17 75. VG $12 75. G 9.00

NEXUS

The Original Nexus (Fantl, 1985) Baron/Rude Classic ($.95 cvr) 1st print F 5.75

NIGHTWINGS

Robert Silverberg Adapt (DC, 1985) Silverberg, Rubin Colon McPhearters ($.95 cvr) VF-NM $6 00, VG 2.75

NIVER, LARRY

See- Magic Goes Away

OMAHA THE CAT DANCER XXX

Collected Omaha The Cat Dancer by Wiseley/Kelly, (Kitchen Sink, 1987) You must be over 18 & say so (12.95 cvr), 1st print VF 15.00
Collected Omaha The Cat Dancer #3 (Kitchen Sink, 1989) Classic reprints plus an original story 18 & over only (14.95 cvr) VF-NM $15.00, VF $12.75, F 11.75
Collected Omaha The Cat Dancer #4 (Kitchen Sink, 1989) Classic reprints plus an original story 18 & over only (14.95 cvr) VF-NM $15.00, VF $12.75, F 11.75

PONI, FREDERICK

See "Merchants Of Venus"

POWER PACK & CLOAK & DAGGER

Shadow From the Stars (Marvel 1989) Atlantis Vs/Ata Farmer Michal (7 95 cvr) 1st print VF-NM 7.50

PUNISHER

Assassins Guild (Marvel 1988) Duffy/Zelinsky/Michel (7 85 cvr), 2nd print VF-NM $8 00, VF $7 00, F + 5.75
Intruder (H/B) (Marvel, 1989) Barons/ Romboski/ Lessmann (14.95 cvr), 1st print VF-NM 15.00
Nature Of Boy Nothing (1/90) (Epic, 1989) Grant/Zack/Beatty ($6 95 cvr) 1st print VF-NM 20.00

RAVEN BARNER

MGN #15 (Marvel, 1985) Zelenetz, Vess ($.95 cvr) VF-NM $6.50, VF $5.75, VG 3.00

REVENGE OF THE LIVING MONOLITH

MGN #17 (Marvel 1985) Michelinie, Silvestri, Isherwood ($.95 cvr) VF-NM 7.00

RICK MASON THE AGENT

(Marvel, 1988) Hodaak/Nelson/Vanderzeibs ($.95 cvr), 1st print VF-NM 10.00

Robotech The Graphic Novel (Comico- 8/86) Sheacy cvr, Mike Baron/Vokat/Sheacy ($.95 cvr), 1st print VF-NM 15.00

ROUGH MONSTER

MGN #MN (Marvel) 1988) Jippos, Ferguson ($6.95 cvr) F 4.75

SALOES STORY

(Marvel 1987) Sam Glanzman ($.95 cvr) 1st print VF NM $6 00 VF $5.25 F + $4 00 VG-F 3.50
Book Two Wends Dreams & Dragons (Marvel, 1989) Sam Glanzman ($.95 cvr), 1st print F $4 50 VG F 3.75

SANDKINGS

(DC, 1987) George RR Martin adapted by Wrzesch/Broderick, McPhearters ($5.95 cvr), 1st print F 4.50, VG-F $3 75, VG 3.25

SECRET ISLAND OF OZ

O'rest, (1/90) (DC) Baum/Russell/Peters ($5 95 cvr) 1st print VG 3.50

SEVEN SAMURIONS

Omnage, 1988) Ryoichi Ikegami Graphic Novel ($.95 cvr), 1st print VF-NM $8.50, VF $7 25 F $5.00, VG-F 3.75

SHADOW

Shadow 194, "Hellers Astrologer" MGN of 35 (9/88) (Marvel 1988) (Thad Nation, Heath (12 95 cvr) .1st print VF-NM $13 00 VG-F 6 50

SHE HULA

Sensational She Hula (MGN #18) (Marvel, 1985) Byrne Donnulder Scalitese ($.95 cvr) VF-NM 7 50

SILVER SURFER

Nib (Marvel, 1988) Lee/Buscema Classics (14 95 cvr), 1st print VF-NM $11.50 F 10.75

SILVERBERG, ROBERT

See Nightwings (DC)

SOMERSET HOLMES

Graphic Album by M Vogel/Butch Guice (Eclipse 1987) Bruce Jones/April Campbell/Breed Anderson Classic (14 95 cvr) 1st print F $8 75 VG-F $7 50 VG 6 50

SOUTHERN KNIGHTS

Early Days of V 2 by Vogel, Haney, (Comics ontary 1986) Rep Southern Knights 3 5 Actual title 'Early Days Of The Knights (4 55 cvr) VF NM 7.50
Early Days of V 3 by Vogel, Haney (Comics ontary 1986) rep Southern Right 6 7 (4 95 cvr) VF 6.50
Graphic Novel by M. Vogal/Butch Guice (Comics ontary 1986 reprints Crusaders issues (4 95 cvr) VF-NM 10 00

SPACE CLUSTERS

DC Graphic Novel #7 (DC 1986) Arthur Byron cover, Sara Nano ($5 95 cvr) 1st print VF-NM $7.50 VF $6 50 F $4 50 VG-F $3 75, VG $3 25 G 2.25

SPIDER-MAN

Hooky (MGN #22) (Marvel, 1986) Putney Wrightson ($.95 cvr) VF 6 50
Parallel Lives (Marvel, 1989) Conway Savisk ($.95 cvr), 1st print F $5.25, VG 4.00

STAR RAIDERS

(DC, 1983) Maggon Lopez ($.95 cvr) VF-NM $7.50 VF $6 50 VF $6 00 F-VF $5.75 F $4 50, VG-F $3 75 VG $3 25, G $2 50 F + $ 1.75 F + $18 75 VG F $15 00 VG-F $15 00.

STAN SLAMMERS

MGN #6 (Marvel ,'983) Simonson Podler ($.95 cvr) VF-NM $10 00 VF + $10 00. VF $8 50 F $5 75 VG 4 25

STARSTRUCK

Lucifelous & The Abandoned & Forsaked (MGN #13) (Marvel 1984) Lee Nakata ($.95 cvr) 1st print VF NM $7 00 VG + $7 00 VF $6 00 F + $4.75 VG 3.00

SUPER BOOKERS

MGN #8 (Marvel, 1983) Byrne, Gil ($.95 cvr) VF-NM $7 00 F $4.25, G 2.25

SWORDS OF THE SWASHBUCKLERS

MGN #14 (Marvel, 1984) Mantlo, Cocca ($.95 cvr), 1st print VF-NM $7.00, F $4.25 VG-F $3.50, VG 3.00

TEENAGE MUTANT NINJA TURTLES

Book II (First) ($.95 cvr), 4th print VF-NM 10 00
Book IV (First) ($.95 cvr), 3rd print VF + 10.00

THIEVES WORLD

Graphic #1 (Starblazer, 1985) Asprin / Abbey /Tim Sale ($.95 cvr) 1st print VF 8 50
Graphic #2 (Starblaze, 1986) Asprin / Abbey / Tim Sale ($.95 cvr), 1st print F 4.75
Graphic #4 (Starblaze 1986) Asprin / Abbey /Tim Sale, ($.95 cvr), 1st print VF-NM 8.00
Graphic #6 (Starblaze 1987) Asprin / Abbey /Tim Sale ($.95 cvr), 1st print VF-NM 8.00

PUNISHER

(Marvel, 1988) The Classic Steve Grant / Zeck / Beatty mini that started it all ($.95 cvr), 1st print VF-NM $10 00 VF $7 00 F + $5.25, VG-F $4 00 VG 3.50
Attention 1st printing not noted. 2nd printing at bottom of page of 4 (page with ISBN number)

BONNI

(DC comics, 1987) Frank Miller mini reprinted ($4 95 cvr) 2nd print VF-NM 15.00

SECRET ORIGINS

(DC comics, 1989) Batman/ Superman, The Flash, Martian Manhunter, JLA ($4 95 cvr), 1st print VF-NM 5.00

SHADOW

Blood & Judgement (DC comics, 1987) The Controversial Chaykin mini ($2 95 cvr), 1st print VF $11.25 VG-F $6.50 VG $5 75 G 4.00

SHERLOCK HOLMES (CASES OF)

V 1 (Northstar, 1989) Dan Day reprints from "Cases of Sherlock" reprints #1 2 4, 5 ($3 95 cvr) VF-NM 10.00

SIR FROMS SIRIUS

(Epic, 1988) Moebius / Corbeyn mini ($.95 cvr), 1st print VF-NM $9 00 VF $7 50 F $6.00 F $5 25 FR 1 75

SPIDER-MAN

Saga of the Alien Costume (Marvel, 1988) De Fabis / Stern / Lyntz / Leonardi reprints ($.95 cvr) 6.50
Sensational Spider-Man (Marvel 1988) Tew by Frank Miller plus Lee / Kirby / Ditko classics ish 1& 15 cvr) 1st print VF NM 10 00
Sensational Spider-Man (Marvel 1988) Tew by Frank Miller plus Lee / Kirby / Ditko, classic ish 1& 15 cvr) 2nd print VF NM 7.00

SUPERMAN

Greatest stories ever told V 1 (DC comics, 1987) (11.95 cvr) .1st print VF-NM 16.00
Man of Tomorrow (Titan 4/88) Scarce mail distributed in the USA (Virgin, only 4 British market size print run) complete Alan Moore stories reprinted in superb black & white, 1st print VF NM 50.00

THOR

I Whom The Gods Would Destroy (MGN #33) (Marvel, 1987) Shooter, Owsley Ryan Colletta ($.95 cvr) 1st print F + $4 75 VF $ 3 50 VG 3 00

TIME 2 THE EPPHANY

By Howard Chaykin, (First, 1988) (7.95 cvr) VF- 6 50

THREE BEAVERS (FIRST)

(First, 1985) Timothy Truman/ Graphic Novel ($.95 cvr) VF-NM $8.00, F 4.75

TIME

Cold Bargain (GL GN #24) (Gladstone) ($.95 cvr), 1st print VF-NM $6.00, VG-F $3 00, VG 2.75
Gadson Flaacong (GL GN #19) (Gladstone 1989) From Uncle Scrooge #12 ($.95 cvr), 1st print VF $5.25 F $3 50 VG-F $3 00 VG 2.75
Homeward Hedonism (GL GN #6) (Gladstone, 1988) ($.95 cvr), 1st print VF-NM 5.25
Money Well (GL GN #14) (Gladstone, 1988) ($.95 cvr) 1st print F $3.50 VG-F 3.00
Only A Poor Old Man (GL GN #20) (Gladstone 1989) The Barks Story ($.95 cvr), 1st print VF NM $6 00, VG-F $3.00 F 2.75

UNCLE SCROOGE & DONALD DUCK

(GL GN SP 2) (Gladstone) "The Sunbeam City" reprinted from Uncle Scrooge ($.95 cvr), 1st print VF-NM $3.00, VF 2.75

VOID INDIGO

MGN #1, (Marvel ,'1984) Gerber Maxwell, but likely to be reprinted for some bona due to controversy that greeted its original publication '4 95 cvr, .1st print VF NM $3.00 VF $2.50 F + $1.75 F + $18.75 VG F $15 00 VG-F $15 00.

WAR MACHINE

DC GN #2 (DC, 1983) Shaates, Wenzel ($.95 cvr) VF NM $6 00 VF + $4.00 VF $5.25 F $3 50 VG-F $3 00 VG 2.75

WHO FRAMED ROGER RABBIT

Official Comics Adaptation (Marvel, 1988) Dean Jippos/Ferguson/Speaks ($.95 cvr), 2nd print VF-NM $7.50, VF $6.50, F + $5.00 F $4.50, VG 3.25

WOLFGANG

MGN #31 (Marvel 1987) Hanna, Wilson ($.95 cvr) VF-NM 8.00

WOLVERINE MICK FURY

Scorpe Connection (9/89) (Marvel ,1989) Archie Goodwin/Howard Chaykin ($.95 cvr), 1st print VF-NM 17.50

WORLD OF GINGER FOX

(Comico, 1986) Mike Baron/Mitch O'Connel ($.95 cvr) 1st print VF $8.50, F $5 75, VG 4.25

X-MEN

Cool Loves Man Kills (MGN #5) (Marvel, 1982) Claremont, Anderson ($.95 cvr) VF + 6.50
Cool Loves Man Kills (MGN #5) (Marvel 1982) Claremont Anderson ($.95 cvr) VF-NM $17.00, VF $14.50, F $10.00, VG- $7.00, G 5.25
Mystery Man Kills (MGN #5), 8th print VF-NM $9 00, VF $7.75, F + $6.00 VG-F $4 50 VG + $4 25, G 2.75

X-MEN

V 1 (Eclipse, 1984) Classic Alex Toth Intro by Howard Chaykin ($.95 cvr) 1st print VF 8.50

TRADE PAPERBACKS

1st printing unless otherwise noted

ART OF WALT SIMONSON

(DC, 1989) Classic reprints Batman, Manhunter Metal Men Dr Fate (19.95 cvr), 1st print VF-NM 16.00

BADE BIKER

Collected Bade Biker (Marvel, 1988) Lawton, (9.95 cvr) F 7.50

BATMAN

Arkham Asylum (DC comics, 1989) (14.95 cvr), 1st print VF-NM $18.00, VF $15.50, F + $11.75 F $9.50 VG-F $8.00 VG $9.00, VG + $8 25 VG $7 75 VG- $7 25, G + $6 50, G- 5.75
Dark Knight Returns (DC comics) (12.95 cvr), 3rd print VF + $13 00, F 10.75
Dark Knight Returns (Warner) (12.95 cvr), 5th print VG- 5.25
Dark Knight Returns (DC Comics) (12.95 cvr), 7th print VF 11.25
Death In The Family (DC, 1988) The Starlin / Aparo / De Carlo classic ($12.95 cvr), 1st print VF-NM $8 00, G 2.50
Lobotic Planet Of Doom (DC, 1990) Mahlstedt / Perez / Aparo / Grummett / De Carlo / Mc Leod ($.95 cvr) .1st print VF 3.50
Year Two (DC, 1990) Mike Baron / Alan Davis / Mc Farlane / Neary / Alcala reprints from Detective ($.95 cvr) .1st print G 3.00

BLOOD & TALE

(Epic, 1989) Dr Matthes + Kent Williams ($.95 cvr) 1st print VF-NM $17 50 VF + $17.50 F + $11 50 VG-F $8.75 VG + $8 00 7.50

CAMELOT 3000

(Warner 3/88) Barr / Bolland (12 95 cvr), 1st print VF-NM $14 00, F 8.25

CONAN

Conan The Reaver (#28) (Marvel 1987) Kraan Severin ($.50 cvr) VF-NM $10 50. VF $9 00 F $6 75 VG-F 5.75
Conan The Reaver (#28) (Marvel 1990) ($.95 cvr) 2nd print F + $6 50 VG-F $5 00 VG 4.25
Here Or Azuth (Marvel, 1990) Thomas/Conway/ Docherty/ De Zuniga/ Wrightson ($.95 cvr), 1st print VF $8 50 VG + 4 50
Witch Queen Of Acheron (MGN #19) (Marvel, 1985) Kraan Kwapasz Nichols ($.50 cvr) VF-NM 6 50

COYOTE

I Am Coyote (Eclipse 1984) Englehart, Rogers (7 85 cvr) VF + $8.00 VG-F $4.00 VG $3 50 G 2 50

D-ALPHA XXX

(Mukoho, 1990) Barry Blair graphic novel ($9 95 cvr) VF-NM $10 00 VF $8 50. VF $8 50 VG 4 25

DAREDEVIL

Born Again (Marvel, 1987) Miller / Mazzucchelli, repr DD 227-233 ($.95 cvr) 1st print VF-NM $12.50, VF + $12.50, VF $10.75, VG 9.50
Born Again (sidewall) Miller / Mazzucchelli, reprint DD 227-233 ($.95 cvr), 3rd print VF-NM $10 00 VF + $10 00
Marriage For Death (Marvel 3/89) rep from Daredevil 159-16, 163 (64 (9 95 cvr), 1st print VF-NM $10.00 VF $8 50, VF- 8.00

HORSE PRESENTS

Best of V 1 (Dark Horse, 1989) Concrete by Chadwick Gary Davis Chadwick "Brighton" Di Jackson R Geary, more! (128 pp) ($5 95 cvr) VF-NM 7.50

DAUGHTERS OF FLY IN MY EYE

(Arcane/Eclipse, 1990) Bolton cvr, Sutcliffe, Howarth Bade, The Cat &, Spreading ($.95 cvr), 1st print VF-NM 12.50

DICK TRACY

Trilogy (Walt Disney, 1990) Complete "Two Hearts & Tommy Guns Trilogy" (12 95 cvr), 1st print VF-NM 13.00

ELEKTRA

Elektra Assassin (Epic, 1987) Miller / Sienkiewicz classic ($12 95 cvr), 3rd print VF- 12 00
Elektra Saga (Marvel, 1989) Miller / Janes classic ($16.95 cvr) VF-NM 17.00

FANTASTIC FOUR

Trial of Galactus (Marvel, 1989) John Byrne Collected Sagas reprinted ($12.95 cvr) VF-NM 13.00

G I JOE

Order of Battle V 1 (Marvel, 1985) 129 Personnel files ($.95 cvr) VF-NM 7.50
Order of Battle V 2 (Marvel, 1986) reprints #1-4 ($.95 cvr) VF-NM $7 50 VF $6.50 F + 5.00

GREEN ARROW

Long Bow Hunters (DC comics 1987) Mike Grell classic ($12 95 cvr). 1st print VF-NM 13.00

GRENDEL

Devil Inside, The (Comico, 1989) Matt Wagner/ / Manusuli (11 95 cvr) 1st print VF-NM $12.50 VF + 10 75
Matrimoire (Epic, 1990) Sienkiewicz / Moth / Kent Williams (16 95 95 cvr) 1st print VF-NM 17.00

HAWKEYE

(Marvel, 1988) Zelenetz/Lowell, Brooding, Budapindeh ($.95 cvr) 1st print VF + $6.50 F + 3 75

HAWKWOOD

Sword In The Skull (First comic, 1988) Conway / Kaysman ($9.95 cvr). 1st print VF 10 75

HERCULES

Prince of Power (Marvel, 1988) Bob Layton mini series reprinted ($.95 cvr) 1st print VF-NM, 1st print VF-NM 13.00

HUNGER DOGS

DC Graphic Novel #4 (DC, 1985) Jack Kirby Fourth World Classic Continues ($.95 cvr) 1st print VF $12 75. F $7.75 VG-F 7 50

ICE KING OF OZ

By Eric Shanower (First 1987) Shanower (7 85 cvr) VF NM 8.00

IMCAL, THE

V 1 (Epic, 1988) Jodorowsky/Moebius (10 95 cvr) 1st print VF NM $12.00, VF $10.25. F + $8.00, F 7.00
V 2 (Epic, 1988) Jodorowsky/Moebius, 12 95 cvr) 1st print VF NM $13.00, VF $11.25. F + $8 50 VG-F $6 50 FR 2.50

IMMIGRANTS

MGN #MN (Marvel 1988) Nocenti, Bleveins, Williamsson (7 95 cvr) VF-NM $8.00, F + 5.25

IRON MAN

Crash (Marvel, 1988) Saenz (12 95 cvr) F 7 50
Crash 2nd print VG $5 75, G 4.00

KILLRAVEN

MGN #7 (Marvel, 1983) McGregor Russell ($.95 cvr) VF- $7 50, VF + $7 50 VF $6 50, F + $5 00, F $4 50, VG 3.25

LAST OF THE MOHICANS

(Epic, 1988) Pratts, O'Neil, Austin, Severin ($6.95 cvr). 1st print VF-NM 7.50

MAGIC BOES 2000

Lawy Haven Adopt (DC, 1985) Kaspaerberg, Doorsema ($.95 cvr) VF-NM $6 50 VF + 6 50

MARADA THE WILD

MGN #21 (Marvel, 1985) Claremont, Bolton ($.95 cvr) 1st print VF-NM 12.00

MARTIN, GEORGE RR

See Sandkings (DC)

ME & JOE PRIEST

DC GN #5 (DC, 1987) Peter Rundell ($5.95 cvr) 1st print VF-NM $6 00 VF $5.25. F + 4.00

MEDUSA CHAIN

DC GN #3 (DC, 1983) Colan, ($.95 cvr) VF-NM $6 00 VF $5.25 F $3 50 VG-F $3 00 VG 2.75

MERCHANTS OF VENUS

Fosdanick Pohl Adapt (DC, 1986) Mc Phedrin, Peterson ($5.95 cvr) 1st print VF-NM $6.00, VF $5 25 F $3 50 VG 2 75

METALZONE

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MICKEY & DONALD

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MICKEY MOUSE

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CATALOGUE PAGE 56 EXPIRES 12/31/92

"BRITISH ANNUALS II"

(British Annuals list cat. pages 44-49 accompanies all orders.)

A British tradition that started in the 30's - large H/B books issued every year featuring fictional and real life idols of the pop cultural landscape: TV shows, movie & music stars, comic characters. All are extensively illustrated, many contain photos as well.

Of particular interest are the great British artist/illustrators of the 50's & 60's like McLoughlin, Embleton, & Lawrence - Giants by any criteria - and their contemporaries, much of whose work deserves closer scrutiny.

More familiar talents of recent vintage (Bolton, Gibson, Moore, etc.) make some of their earliest appearances here.

British publishers maintained a tradition largely abandoned by Western Publishing (Dell, Gold Key, Whitman).-When Western stopped its steady stream of comic adaptations of TV shows, British publishers continued with original material. We have tried to identify British originals as best we can.

British annuals created their own tradition- the illustrated text stories of everything from the A-Team to Zorro are 95% + British, never printed in the U.S.

Photo covers are identified (P/C). Contents often include photos as well. Some annuals consist of photo features (pf); exclusively (!) means full page photo, (*) means color. In accordance with British tradition many listed are one year after copyright date.

P = puzzles & games, Q = quizzes, M = maps; G = gadgets, etc.

Due to lower British print runs, all annuals are scarce by U.S. standards.

MOVIE / TV / BRITISH TV

321 ANNUAL
.98$ Fleetway (79 pages) mostly or all British comics X 5. 1 in color. Based of the T.V. (Brit) series. Lots of non fiction info & interviews VF-NM 10.00

A TEAM
1985 World (63 pages) P/C, mostly or all British comics X 2, 2 in color. 5 text stories photos. Each character * VF-NM 10.00
VF- ..... 8.50 F 7.00
F-/VF ..... 8.00 VG 5.00

1986 World (63 pages) P/C, mostly or all British comics X 2, 2 in color. 6 text stories photos. Stolen from series VF-NM 10.00
VG-F 8.00

1987 World (63 pages) P/C, mostly or all British comics X 2, 2 in color. 7 text stories, photos *. Character popups VF-NM 10.00

ADAM ADAMANT
1986 TV publications (93 pages) P/C, all color British X 2. 5 text stories VG 18.75
G 11.25

ADVENTURES OF ROBIN HOOD
1938? Ward Lock (128 pages) one text story. Full length adaptation of the Errol Flynn feature photos 16** tinted plates, all major stars. F 393.75
1954 Publicity prod (69 pages) all color text features one text story. Adapted by Eleanor Graham. Vance illust. by Jay Hyde. Brannon Ig. good bk hope identical to 1956 Purnell VF-NM 65.00
1958 (Annual No. 3) Adprint (93 pages) all text features. 8 text stories. Adapt by Arthur Groom/illus by RS Emblelton from the TV series. many w/* illus. VG-F. D/VG) ..... 45.75 VG (W) 21.25
1961 Adprint (93 pages) comics. 3 stories. British X 3 be Leader and Embleton. 7 text stories. Adapted by David Leaderillus by RS Embleton from the TV series VF 37.25

ADVENTURES OF SIR LANCELOT
1959 (#2) Adprint (93 pages) P/C. All text features adapted by Arthur Groom, illustrated by RS Embleton VG 22.50

1973 World (93 pages) P/C. All color comics. 1 stories. Written by Chartier & Iles by Ayes full length transf from the French origin F 18.00

AIRWOLF
.98 World (63 pages) P/C. all color. 9 text stories. Color illustrated stories. Helicopter history photos. Cast photos. Borgnine *! 10.00

ALL CREATURES GREAT & SMALL
BEDSIDE BOOK
1970 Century 21 (45 pages) P/C. all color text features. 6 text stories illustrated by Apsley F 15.75

AMAZING ADVENTURES OF MORPH
.98Z World (61 pages) P/C. all color text features. 5 text stories VF 9.00

ANGELS
1977 World (79 pages) P/C. all text features. 12 text stories. Features on the BBC show nursing in general. Vicki actual script from show. lots of photos. ! *. VF 13.50
1978 World (73 pages) P/C. all text features. 4 text stories. Lots of features on the BBC show and nursing, lots of photos. C** VF+ 11.50
1979 World (63 pages) P/C. all text features. 5 text stories. Features on the BBC show and nursing, lots of photos. B* VF+ 11.50
VF- 10.25

ANNIE
1980s Marvel (50 + pages) P/C comics. 3 stories. 1 in color. Marvel reprint of film comic adaptation. 3 text stories. "Meet The Stars" of Annie. John Huston feature/filmography. Leonard Starr feature photos. Stills from film all * 2! VF 11.00

ASTERIX VERSUS CEASAR
1967 Hodder & Staughtn (63 pages) all color text features. full length adaptation of the film. many cells used to illustr story VF- 10.75

1969 Atlas (77 pages) mostly or all British comics X. 3 VF-NM 45.00
1970 Atlas (79 pages) P/C. mostly or all British comics X 4. 3 text stories. Color feature on series props. Linda Thorson' scarce photos. Photo feature on Steed * Steed & Tara VF-NM 45.00

VF	40.50	VG +	24.75
F + ...	33.75	VG	22.50
F-	29.25		

BAILEYS BIRD
1980 Purnell (62 pages) P/C. comics. 1 stories. 35 pages some illus. text, mostly comics, some photos VF-NM 12.00
VF ..... 11.00 F 8.50

BARETTA
1978 Brown Watson (60 + pages) P/C. comics. 2 stories. British X 2. 4 text stories. Illustrated by John Bolton. lots of photos. Robert Blake X 3!* Ewell. Bake profiles VF-NM 15.00

VF + ...	14.25	F-/VF	12.00
VF	13.50	F	10.50

BARRIER REEF
1972 World (78 pages) P/C. comics. 2 stories. 6 text stories. Plus reports on Reef Flora & Fauna VF-NM $20.00. VF 18.00
1973 World (77 pages) P/C. comics. 2 stories. 5 text stories. Plus more histories of the reef F + ... 13.50
VF (LPS) 9.00

BATTLESTAR GALACTICA
1979 Grandreams (70 + pages) P/C. mostly or all British comics X 3. By John Huggins. 2 text stories. With clips by Huggins. photos on the set* VF-NM 12.00

VF	11.00	F	8.50
VF-	10.25	VG-/F	7.25
F + ...	9.00	F- (WE)	4.00

BATTLESTAR GALACTICA STORYBOOK
1979 Brown Watson (70 + pages) P/C. all color photofeatures photos. Story of the film with lots of photos VF-NM 15.00
VF ..... 13.50 F 10.50

BEN CASEY
.964 World (93 pages) all color comics. 4 stories. 4 text stories VF-NM 36.00

VF	32.50	F	25.25
F-/VF	29.00	G-/VG (WE)	7.25

BEVERLY HILLBILLIES
1965 World (93 pages) P/C. all color comics. 3 stories. Gold Key reprints VF 37.25

F + ...	31.00	VG	20.75
F	29.00	VG-	18.75
F-	27.00		

.966 World (93 pages) P/C. all color comics. 9 stories. Gold Key reprints VF 33.75

F	26.25	VG + (PC)	17.75
VG + ...	20.75	F- (LPS)	12.25
VG	19.75	VG-/F (TSP)	11.25

1967 (Granny Ely w/cat) World (93 pages) P/C. all color comics. 12 stories. Dell/Gold Key reprints VF-NM 37.50

F-/VF	30.00	VF + (LC)	14.25
F	26.25		

1967 (Granny Elly, Jethro) World (93 pages) P/C. all color comics. 4 stories. Dell/Gold Key reprints VF 33.75
F (SP SP) 13.25

1967 World (93 pages) all color text features Samantha/Gramps/Aunt Bea/Jethro/Jed. 7 text stories. illustrated based on series VF-NM 32.50

VF-	27.25	F	22.75
VF + (PSC)	23.25		

.968 World (93 pages) all color text features. 10 text stories. Lots of fiction & non-fiction features. photos. Family pics VF-NM 32.50

VF	29.25	F	22.75
F-/VF	26.00		

BILL THE
.990 Grandreams (63 pages) P/C. all color photofeatures photos. P/F of British police show stars* VF-NM 12.50

BIONIC WOMAN
1978 Brown Watson (60 + pages) P/C. mostly or all British comics X 3. 3 in color. Ian Gibson art throughout. 3 text stories. Illus by Gibson plus features on Lindsay Wagner. Bio Richard Anderson. photos **! Lots of Lindsay Lee Majors* VF-NM 13.25

VF	12.00	VG-F	8.00
VF-	11.25	VG	6.75
F + ...	10.75	VF (LP)	6.00
F	9.25		

1979 Brown Watson (50 + pages) P/C. mostly or all British comics X 3. 1 in color. Gibson throughout. 3 text stories. plus features on Lindsay Wagner Maybe Bionic Dog, Rita Eggleston (stunt woman). lots of photos **! VF-NM 13.25

VF + ...	12.75	F-/VF	10.75
VF	12.00	F	9.25
VF-	11.25	VG-/F	8.00

BJ & THE BEAR
1981 Grandreams (50 + pages) P/C. mostly or all British comics X 3, 2 text stories. photos Greg (BJ) Evigan feature** Trucking USA VF 9.00
F 7.00
1982 Grandreams (50 + pages) P/C. mostly or all British comics X 3. 2 text stories. Plus CB lingo. monkeys in nature. photos Greg Evigan photofeature VF-NM 10.00

BLACK BEAUTY
1975 World (79 pages) P/C. all text features. 7 text stories. Horse related features. articles on artist George Stubbs. lots of photos VF 13.50

BLACK HOLE
1981 Stafford (63 pages) P/C. comics. 1 stories. 1 in color. Comics adaptation of movie, making of. VF-NM 10.00
VF 9.00

BLACK HOLE & PURNELL COLOR BOOK
1981 Purnell (47 pages) P/C. all color text features. full length film adaptation. using stills to illustrate the story (no annual). lots of photos. * VF-NM 15.00

1983 Grandreams (50 + pages) P/C. 1/2 comic story photos Harrison Ford** VF-NM 15.00

BLAKES 7
VF + ... 20.00 F-/VF (PC) 14.50
VF ..... 19.00 VF- (W) 13.50
VF- ..... 18.00 F-/VF (W) 12.75
F-/VF ..... 17.00 VF (TP) 12.50
F + ... 15.75 VG 10.50
F ..... 14.75 VF (LPS) 9.50

1980 World (63 pages) P/C. all text features. 6 text stories VF-NM 21.00

VF + ...	20.00	F	14.75
VF	19.00	VG	13.75
VF-	18.00	F-/VF (W)	12.75
F-/VF	17.00	VF (TP)	12.50
F + ...	15.75	VG	10.50
F	14.75	VF (LPS)	9.50

1980 World (63 pages) P/C. all text features. 6 text stories VF-NM 21.00

VF + ...	20.00	F	14.75
VF	19.00	VG	13.75
VF-	18.00	F-/VF (W)	12.75
F-/VF	17.00	VF (TP)	12.50
F + ...	15.75	VG	10.50
F	14.75	VF (LPS)	9.50

1981 World (61 pages) P/C. all text features. 5 text stories VF-NM 17.50

VF + ...	15.75	F-/VF	14.00
VF-	15.00	F + ...	13.25

BLUE PETER
1980s (Fourteenth book) BBC-TV (76 pages) P/C. features and stories from the BBC-TV childrens magazine show, animals, nature, lots of photos. World attractions focused on some * VF- 11.25

1963 Prognosters (150 pages) P/C. mostly or all British comics X 10. British romance strips, 5 text stories, Elvis **! Rookie Byrnes** Beatly** Everly Brothers** Lots of photos. Frankie Avalon* VF 22.50

BRING EM BACK ALIVE
1983 Grandreams (60 pages) mostly or all British comics X 2. 12 text stories, lots of photos. Mostly colour all of cast VF-NM 10.00

BUCCANEERS
1950s (Robert Shaw/Sword P/C) Adprint (60 + pages) P/C. all text features, last stories from the TV series. Photo illustrated, some color tinted, Robert Shaw photo cover VG 68.75

BURKES LAW
1966 World (95 pages) all color. Gold Key reprints VF + ... 31.00

VF	29.25	F-	21.25
VF-	27.75	VG-/F	19.50
F-/VF	26.00	VG	16.25
F	22.75	G-	8.25

BURKES LAW TELEVISION STORY BOOK
1966 PBS (61 pages) all color comics. 3 stories. 2 text stories VF 29.25
F-/VF 26.00

CARS ANNUAL
1965 World (93 pages) mostly or all British comics X 4. 4 in color. 5 text stories, photos. 2 cars crime squad! VF 24.75

CATWEAZLE
1971 World (93 pages) P/C. mostly or all British comics X 2. 7 text stories. Based on the Fantasy hit British TV series, most w/* illus. photos **! F-/VF 31.50
1971 World (70 + pages) P/C. mostly or all British comics X 2. 9 text stories, all based on the British TV Fantasy series VF + ... 33.25
VG-/F 21.00
1973 World (79 pages) P/C. mostly or all British comics X 2. 8 text stories. all based on the British TV fantasy series. VF- (W) 22.50

CHARLIE CHAPLIN
1975 Brown Watson (60 + pages) mostly or all British comics X 10. 1 in color. 2 text stories, biography with B&W photos. Great Dictator. City Lights. Gold Rush stills. photos! VF-NM 15.00

VF + ...	14.25	F	10.50
VF	13.50	VG-/F	9.00
F-/VF	12.00	VF-NM	14.50

CHARLIES ANGELS
1978 Stafford (61 pages) P/C. all color, mostly or all British comics X 1. 3 text stories. illustrated stories. photos. Photos/stars of the shows!* VF-NM 14.50

VF + ...	13.75	VG-/F	8.75
VF	13.00	VG	7.25
VF-	10.25	VG-	6.50
F-/VF (W)	9.75	F-/VF (WE)	6.00
VF- (W)	9.25	G-	3.75

1979 Stafford (63 pages) P/C. all color, mostly or all British comics X 1. 3 text stories, Cheryl Ladd joins the cast. photos. Photofeatures on the Angels !* VF-NM 14.50

VF + ...	13.75	VF (W)	9.75
VF	13.00	F-	9.50
F	10.25	F + (W)	8.25

1980 Stafford (63 pages) all color, mostly or all British comics X 3. 3 text stories illustrated stories. photos. Featuring the Angels VF-NM 14.50

VF	13.00	F-	9.50
F-/VF	11.75	F-/VF (W)	8.75
F	10.25	G-	3.75

1981 Stafford (61 pages) P/C. all color, mostly or all British comics X 2, scarcest annual in the series. 3 text stories Color & photo illustrated stories. photos. Shelley Hack PF & entire cast! VF-NM 15.00
F 10.50

C.H.I.P.S.
1980 World (63 pages) P/C. 5 text stories. California & motorcycle features with photos. photos. PF on the stars VF-NM 13.25
VF ..... 12.00 F + ... 10.00

.98 World (63 pages) P/C. 5 text stories. With color illustrations/features Universa Studios & motorcycles. photos. Include stars of the show VF-NM 10.00
VF 9.00

VF ..... 10.00 VF (W) 7.50

.982 World (63 pages) P/C. 6 text stories. Stories with color illustrations/loads of features VF-NM 11.00

F-/VF	9.00	VG-/F	6.75
F	7.75	VF (LP)	5.00

1983 World (63 pages) 6 text stories PF on Jon & Poncho* VF 10.00

MOVIE / TV / BRITISH TV

CHITTY CHITTY BANG BANG (ADVENTURES OF)
1969 Collins (60 pages) P/C. all color photofeatures. adapted from the Ian Fleming screenpl VF-NM 28.25
VF 25.50

CIRCUS BOY
(127 pages) Series starring Child Star Mickey Dolenz, future member of the Monkees 27.25
.958 Purnell & Sons (127 pages) all text features. one text story. Book length illustrated story by Cornithea Stone color plate VG + ... 27.25
1959 Daily Mirror (127 pages) P/C. all text features. one text story book length illustrated story by Gordon Gromsley & John Pollecle color plate

VF + ...		F	47.25
VF	44.75	F-	34.75
VF-	42.25	F-	32.25
F + ...	39.75	VG-/F	29.75
F	37.25	F-/VF (PM)	29.75

1960 Daily Mirror (125 pages) P/C. all text features. 14 text stories. young Mickey Doenz cover photo

VF + ...		F	39.75
VF		F-	28.75

1961 Daily Mirror (127 pages) P/C. all text features. one text story book length illustrated story by Gordon Gromsley & John Pollecle color plate

VF-NM		F	38.50
VF	37.75	VG	19.25
VG-F	23.25		

CIRCUS BOY ADVENTURE STORIES
1959 Purnell (125 pages) all text features. 17 text stories. Text stories w/2 color illus. painted frontpiece* VF- 38.25
F-/VF ..... 36.00 VG-/F 27.00

COMPACT
1964 World (109 pages) P/C., 4 text stories. features on the BBC program & its characters., lots of photos VF-NM 30.00
F-/VF ..... 24.00 VG 15.00

CRACKERJACK
1970 Atlas (77 pages), comics 2 stories, British X 2. 10 text stories, from the BBC TV showlumnists "Flop-book" on page corners F 15.75
F (LPS) 8.00
1972 World (78 pages) P/C. 4 text stories. From the BBC-TV childrens variety show, P/PS on TV producer. star pets, popstars, lots of photos. B* P Proone. P Dobson, T Iones, G Pinay VF- 17.00

CROSSROADS SPECIAL
1980 World (63 pages) P/C. all color photofeatures photos **indepth look at the Bril TV show & cast VF + ... 12.75

.974 World (79 pages) P/C. comics. 3 stories. Brit ish X 3. 1 in color. 7 text stories VF 15.75
F 15.00
F (LPS) 6.25
1975 World (77 pages) mostly or all British comics X 2. 1 in color. 8 text stories. From the British TV series. on the Hogans Heroes, Sgt. Bilko west, + many WWII feat., photos. P/F RAF photo backcover VF 14.25
1976 World (62 pages), mostly or all British comics X 2. 1 in color. 6 text stories. From the British Hogans Heroes/Sgt. Bilko type TV show many features on WWII VF 13.50
1977 World (79 pages) mostly or all British comics X 2. 1 in color. 8 text stories. All from the British Sgt Bilko/Hogans Heroes type TV show. many WWII features VF-NM 15.00
1979 World (79 pages), mostly or all British comics X 2. 1 in color. 7 text stories. Text stories on the British TV show-an English "Phil Silvers" or "Hogans Heroes" many war related features G 3.75

DAKTARI
1968 World (95 pages) P/C. 10 text stories, annual features throughout VF-NM 18.75

VF + ...	18.00	F	13.25
VF	17.00	F-	12.25
VF-	16.00	VG-/F	11.25
F-/VF	15.00	VG	9.50
F + ...	14.25		

1969 World (95 pages) all text features. 10 text stories. Stories with color illustrations/features on wildlife preservation & various animals VF-NM 17.00

VF-	15.25	F-	11.00
F + ...	14.50	VG-/F	10.25
F-/VF	13.50	VG	8.50
F	12.00	G	5.25

1970 World (95 pages) P/C. all color text features. 8 text stories. many features on Africa & animals. All color illustrated VF-NM 17.00

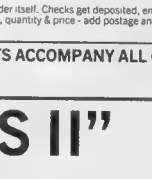
VF + ...	15.75	F + ...	12.75
VF	15.25	F	12.00
F-	14.50	VG	8.50

1971 World (95 pages) P/C. all color, comics. 1 stories. 8 text stories VF 15.25

F-/VF	13.50	F-	11.00
F	12.00	G	5.25

DAKTARI TELEVISION PICTURE STORY BOOK
1969 PBS (63 pages) P/C. all color text features. 5 text stories. Stories with color illustrations/several features VF 15.25

DALLAS
1983 Grandreams (63 pages) P/C. Lots on Jared Martin 'War of the Worlds' Photos. bio, etc., lots of photos * VF-NM 15.00
VF 13.50



DANGER MAN
(Pages)- American title: Secret Agent Man
1966 World (95 pages) all color text features. 7 text stories, features on the British secret service & code cracking VF-NM 35.00

VF	31.50	F-	22.75
VF-	29.75	VG-/F	21.00
F + ...	28.00	VG	17.50
F	24.50		

1967 World (95 pages) all color text features. 10 text stories. Patric McGoonan painted cvr VF-NM 35.00

VF + ...	33.25	F-/VF	28.00
VF	31.50	F	24.50
VF-	29.75	F-	22.75

DANGER MAN TELEVISION STORY BOOK
1966 PBS (63 pages) all color text features. 5 text stories VG 17.50
VG-/F (PM) 15.75

DANGER UXB
1980 World (61 pages) P/C. all color text features. 6 text stories VF-NM 12.00

DAVID CASSIDY
1974 World (79 pages) P/C. mostly or all British comics X 2, many features with color illustration or photographs. lots of photos VF 19.25
VF- 17.50
1975 World (77 pages) P/C. mostly or all British comics X 1. lots of photos VF 15.00

DAVID SOUL
1974 Stafford (47 pages) P/C. all color photofeatures. 2 text stories VF-NM 19.25

DEMPSEY & MAKEPEACE
.986 World (63 pages) P/C. mostly or all British comics X 1. 1 in color. 6 text stories. Stories with color illustrations/includes features, photos **! VF-NM 15.50

VF	14.00	F	12.50
F-/VF	12.50	VG	11.25
F-/VF (W)	11.25	VG (W)	10.50
VF (W)	10.50		

1987 World (63 pages) P/C. all color, mostly or all British comics X 1. 5 text stories, some photos VF-NM 15.00

VF + ...	14.75	VG	14.00
VF	14.25	VG (W)	10.50
VF-	14.00		

DIANA PRINCESS OF WALES SPECIAL
1987 Grandreams (61 pages) P/C. all color photofeatures. 21 text stories VF-NM 11.00

DICK BARTON SPECIAL AGENT
.979 Brown Watson (50 + pages) P/C. mostly or all British comics X 7. 3 in color, similar to contemporary comics code Dawd Lloyd art* 3 text stories features on the original 50s Dick Barton including code of conduct., photos. From both the 50s & in cent series VF-NM 12.00
VF 11.00
F 8.50

DICK TURPIN
1980 Grandreams (40 + pages) P/C. comics. 3 stories. 1 in color. 5 text stories. Real Dick Turpin. features on Noblemen. Highwaymen, lots of photos. P/F's heroes & Villains VF 11.00
VF- 10.25
1981 Purnell (61 pages) P/C. all color text features based on the Live Highwayman adventure series. 8 text stories. 4 text stories & 4 bio studies all with color illust & photos, lots of photos !* VF- 8.50
F 7.50

DO YOU REMEMBER BOOK. TELEVISION
1975 Golden Hands (120 pages) P/C. all photo features by Burton Graham. A comprehensive history of British TV and BBC, ITV, et al, photos. Many* all famous British perf & events VF + (D/VG) 19.25

DOCTOR DOOLITTLE
1968 Collins (57 pages) P/C lots of photos F 17.50

DOCTOR KILDARE
1964 World (95 pages) P/C. all color mostly comics. 3 stories. Dell reprints, one text story VF-NM 42.00
VF 38.00
VF- 36.75
F 29.50
F + ... 27.50
VF (TP) 24.75
VG 21.00
1965 World (93 pages) P/C. comics. 3 stories. Dell stories reprinted "Trail By Fire", "Slan Deep", "Scooled MD" one text story "A Good Choice" VF-NM 38.50
VF 34.75
VG 27.00
F 19.25
1966 World (95 pages) all color comics. 3 stories. R. Chamberlain PTD/C VF-NM 30.00
VF 27.00
F 25.50
VG 21.00
VF (TP) 17.75
VG + ... 16.50
VF + (WE) 14.25

MOVIE / TV / BRITISH TV

DUKES OF HAZZARD
1980 (County court background) Grandreams (50 + pages) P/C. mostly or all British comics X 3. 3 text stories. history of Prohibition with photos. PF of on the stars., photos. *' VF 14.00
1980 (Green background) Grandreams (40 + pages) P/C. mostly or all British comics X 4. 1 in color. 2 text stories some photos VG-F 7.25
F + ... 6.00
1983 Grandreams (60 + pages) P/C. mostly or all British comics X 2. 2 text stories, some photos VF 8.50
VF- 7.00
1984 Purnell (63 pages) P/C. all color photofeatures. photos. ** VF-NM 10.00
VF ..... 9.00 VF (TP) 6.00
1985 Purnell (61 pages) P/C. all color photofeatures. photos *
VF ..... 9.00 VF (PSC) 6.75
F-/VF ..... 7.50 VF- (LP) 3.50
F 7.00
1986 Purnell (47 pages) P/C. all color photofeatures. 5 + text stories. All accompanied by photos VF-NM ..... 10.00 VF 9.00

DUNE STORYBOOK
1985 Hamish Hamilton (60 pages) P/C. all color photofeatures. Ayle McLoughlin full length photo novel of the film adapted by Joan F Vinge VF 9.00

E.T. THE EXTRA TERRESTRIAL
1983 Sphere (60 pages) P/C. all color photofeatures. one text story. Full length adaptation of movie VF-NM 10.00

ED STEWARTS STEWPOT
1972 World (77 pages) P/C. all photo features. all about the British radio/TV host and his variety show photos. P/PS soccer auto racing, travel VF + ... 19.00

1974 World (77 pages) P/C. all color, mostly or all British comics X 3. 4 + text stories VF-NM 17.50
VF 15.75
1975 World (77 pages) P/C. all color comics, mostly or all British comics X 3. 5 + /page features on elephants. F-VF 12.00
VF- 11.25
F-/VF 9.75
F 8.50
VG-/F 7.25
VG + ... 6.75

EMERGENCY
1979 World (63 pages) P/C. all color, mostly comics 4 stories. Neal Adams art* 5 + text stories. some photos VF-NM 12.00
VF- 10.25
F-/VF 9.75
F 8.50
VG-/F 7.25
VG + ... 6.75

EMERGENCY WARD 10
1963 Purnell (125 pages) P/C., 10 text stories with B&W illustrations/features on the show s stars, nursing & making of scenes, photos.! Of the series stars VF 27.00
F + ... 22.50 F- 16.50
F ..... 21.00 VG 15.00
1964 Purnell (125 pages) P/C. comics. 5 stories. British X 4, 5 + text stories with B&W illustrations/features on various subjects including show s stars. photos* VF 27.00
F-/VF 24.00
VG-/F 18.00

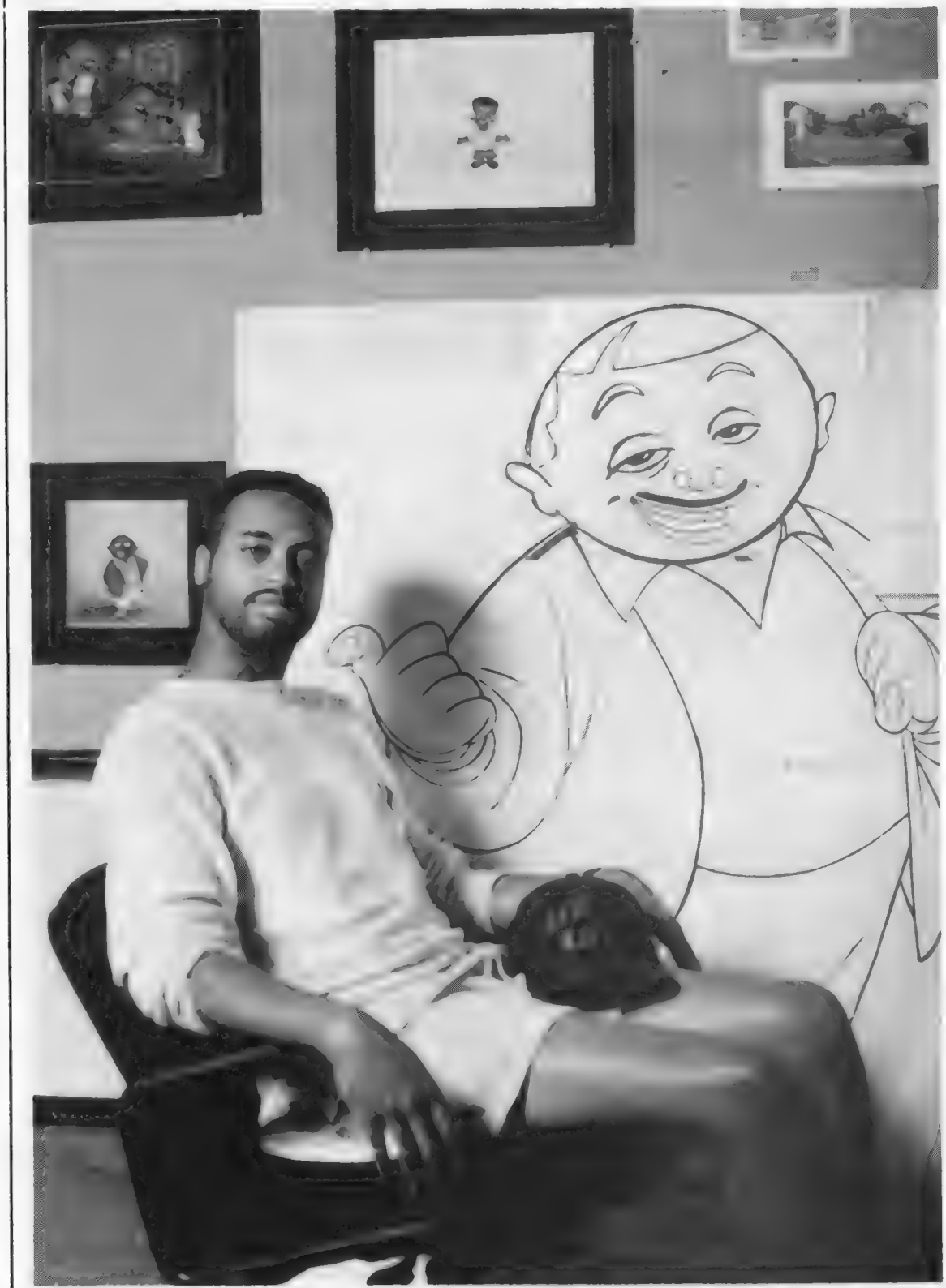
EMPIRE STRIKES BACK
1981 Grandreams (63 pages) P/C. all color comics. Marvel/Williamson adaptation of the movie VF-NM 10.00
1982 Grandreams (40 + pages) all color comics. 2 stories. Marvel reprints VF-NM 10.00

EQUALIZER
1987 World (63 pages) P/C. all color, mostly or all British comics X 1. 5 text stories. With color illustrations VF-NM 30.00
VF ..... VF (W) 20.25
VF- 25.50

FALL GUY
1982 (Blue background) Grandreams (60 pages). mostly or all British comics X 2. 11 text stories, color illustrations/features on the show s stars. stunts & stuntmen, lots of photos Lee Majors. hasbacopter car stunts stars** VF-NM 8.00
VF ..... 7.25 VF- 7.00
1982 (Yellow background) Grandreams (60 pages) P/C. mostly or all British comics X 2. 11 text stories. Color illustrations/features on the stars. Glen A Larsen (Ex grnd) Skydiving Sts. lots of photos All the stars** VF-NM 8.00
VF ..... 7.25 F-/VF 6.50

FAME
1983 World (63 pages) P/C. 7 text stories. Many with color illustrations/features on all the show s stars., lots of photos. Many color & full page, of all the stars VF-NM 10.00
1984 World (63 pages) P/C. all color text features, 7 text stories. With illustrations, lots of photos. PF on all the major characters VF-NM 10.00
1985 World (63 pages) P/C., 6 text stories. With color illustrations/PF on all the stars, lots of photos **VF-NM 10.00

"From a television pilot BEBE'S KIDS



Bruce Smith makes his motion picture directorial debut with BEBE'S KIDS. Bruce is pictured here with sketches of the character Robin. The Paramount animated musical comedy is based on characters created by the late comedian Robin Harris.

Photo by: D. Stevens. All art accompanying this interview copyright ©1992 Paramount.

exploded into a feature from Paramount."

"We don't die, we multiply!" is the signature line of Bebe's kids, a misbehaving mischievous trio born spontaneously on stage by the late Robin Harris (Sweet Dick Willy in DO THE RIGHT THING) as a response to a heckler. They are also the title characters of the first animated feature film with exclusively African-American principals. BEBE'S KIDS has been described as a family film all ages should be able to enjoy, a positive black film that all people should be able to enjoy, and a labor of love . . .

DARREL L. BOATZ: *I'm speaking with Bruce Smith, director of BEBE'S KIDS, which is going to be released — July 31, I believe?*

BRUCE SMITH: That's correct.

DARREL: *To jump right into it, I'll ask you to explain where these characters came from and how they came to be animated, the story behind the story.*

BRUCE: Well, basically, BEBE'S KIDS is a sketch from the late comedian **Robin Harris,** so all these characters came from his imagination. The project was brought to the studio, at Hyperion, I'd say in the latter part of 1990, by the **Hudlin Brothers.** They had an idea about doing an animated TV pilot called BEBE'S KIDS because Robin had passed on early that year, I believe. Initially the project was going to be done in live action, but since his passing it was tailored for animation with a sort of SIMPSONS audience in mind. So, from there the project was, like I said, brought to Hyperion and we began developing the idea, keeping in mind what we wanted to put on the screen. For one thing we wanted to *definitely* have the **Robin Harris** feel to it, and have it also be very Afro-centric in its visuals.

With that idea in mind I began designing characters that fit around that whole concept, so eventually we sort of landed on ideas that we thought were definitely leaning in a *positive* direction. In the meantime NBC, which the project was with at one time, began to change regimes with **Brandon Tartikoff** leaving and going to Paramount. Since Hyperion had a three-picture deal with Paramount **Brandon Tartikoff** decided to bring BEBE'S KIDS with him, so from a television pilot it exploded into a feature, which ended up becoming the first feature out of the block at Hyperion from Paramount. That's basically the roots of it in a nutshell.

DARREL: *Now, Robin Harris was a stand-up comedian. I really am not familiar with his work, unfortunately.*

BRUCE: His stand-up comedy was very . . . what would be a good word for it . . . it was just very black, I guess. He grew up

VITAL STATISTICS

Name: Bruce Smith
Born: 6 September 1961 — Los Angeles
Occupation: Director/Animator
Education: I attended Cal-Arts, the California School of the Arts, in Valencia
Credits: (Animator) WHO FRAMED ROGER RABBIT?; TUMMY TROUBLE; (Directing Animator) ROCKADOODLE; (Directing Animator and Sequence Director) ROVER DANGERFIELD; I was also the key animator on the MICHAEL AND MICKEY and BACK TO NEVERLAND projects
Anecdote: Actually, I'm also *in* BACK TO NEVERLAND. I got to share some scenes with **Walter Cronkite.** That was fun. I played the animator. *(Laughter.)* It was funny because I went down to Florida to see it on the big screen and as soon as I came on my son was like, "It's Daddy!" So everybody turned and looked at me and said, "It *is* him!" *(Laughter.)*

"Animated films haven't been too kind to black

The title characters in BEBE'S KIDS are (from left) Kahlil, Lashawn, and PeeWee.

in Chicago, I believe, and the sense of humor sort of centered on being raised in the inner city. So the whole concept of BEBE'S KIDS sort of represents *any* bad kid. *(Laughter.)* Bebe is a character that we never really see on the screen nor did we ever see the character in Robin's skit. It's become very universal, I guess, underground.

The way the skit goes is that he's up late at night, you know, with his girlfriend, and his girlfriend happens to be baby-sitting Bebe's kids and they won't go to sleep. So, he's up all night *trying* to entertain his girlfriend while these kids are up all night entertaining him in a way that he *doesn't* want to be entertained. *(Laughter.)* So they sort of represent any bad kid. Right now in the neighborhoods, you know, every bad kid is sort of like Bebe's kids.

DARREL: *I get the idea from the material I've read that "bad" is a subjective term here; we're talking mainly about kids that are kind of independent and choose their own fun rather than being directed and controlled. It's sort of that type of thing?*

BRUCE: Yeah. What it comes down to is that these kids come from a dysfunctional background, basically, so they don't have the discipline that, you know, a kid from a two-parent home would have.

DARREL: *What, essentially, is the story in the film?*

BRUCE: The story is about Robin, who meets this girl that he really wants to get to know, and she's a single mom who has a kid who is a good kid and that's fine with Robin. That evening he makes plans to take her and her kid to an amusement park. The next day he shows up to take her to the park and she's got three more kids with her. *(Laughter.)* He's like, "Whose kids are these?" She's like, "These are Bebe's kids." So he's like, "Well, where's Bebe?" Well, Bebe went downtown and we come to find out that Bebe's a sort of somewhat neglectful mom and her kids are just plain *bad.*

So, when they get to the amusement park Robin's worst nightmares sort of come true, you know. They end up ripping the park up! *(Laughter.)* The park and the park characters and everything. Robin tries to get away from these kids and his whole plans are foiled. But in the end he sees why the kids are the way they are and in a lot of ways sort of becomes their surrogate father. Understanding their background he sort of fills in, so the story takes on the message of responsibility, basically — being responsible for the youth.

DARREL: *When Gregg Brilliant at Paramount was first telling me about this project he mentioned that you were going to be avoiding any kind of racial stereotypes, that this was being focussed as a positive family picture, primarily for black families but one that any family from any background could enjoy as well.*

BRUCE: Well, I think what this film showed in early screenings was that it's very real and that's why a lot of people appreciate it. And the other issue, as far as stereotypes, when I was designing these characters . . . you know, the history in animated films is they haven't

people . . . You need balance — that's the key."

been too kind to black people, so I sort of had to take on the burden of how to design these characters without being very offensive and very stereotypical in my approach. The idea was that I wanted to design these characters so that when people look at these characters they have definite characteristics of being black but they also have characteristics of people that you know.

I sort of drew upon anybody and everybody that I knew, different age groups, took a little bit from *everybody* and made it so it's very *familiar,* so when you see these characters it's like, "I know this guy, I know that guy." As opposed to the typical, I guess, ideas of being black, I sort of took that and expanded on it. So, I think people will be pleased *visually* with what they see. And I think the story content is very *real,* once again, and very humorous. That was the tricky part but I think we really made that hurdle.

DARREL: *That sounds great. I always enjoyed the Cosby characters, Fat Albert and that, but I also had kind of an uncomfortable feeling about the stereotypical stuff built into that. Should I enjoy that part of it or not; there was always kind of a queasiness on my part about that.*

BRUCE: Yes. Well, it's sort of interesting because at the time something like that was very acceptable. I mean, I grew up in that era where I'm watching the show and I'm not offended at all, you know; I'm just grateful that black characters are *on* the screen!

DARREL: *Right.*

BRUCE: And what happens is something like that sort of comes to the point where it's dated. It's the same way with the black films of the '70s pretty much. A lot of people went to the films just sort of *happy* to see their own kind on celluloid, you know, and "We'll worry about the *true* sensibilities *later.*" You sort of have this awakening after everything is done, but it was a breakthrough just to see yourself on the screen — thinking that later on we'll rectify the stereotypes. Well, later on didn't really happen.

DARREL: *Yeah. And there were some good films in that era, like . . . what was that Flip Wilson and Bill Cosby picture?*

BRUCE: Oh, yeah, UPTOWN SATURDAY NIGHT.

DARREL: *Right! That one's a classic!*

BRUCE: Yeah, that was really fun! There were a lot of good films in the '70s; what happened during that blacksploitation era was there just wasn't enough balance. That's basically what we need to focus on, you know what I mean. You look at a lot of black films today and you're going to have your drug dealers and gang members and stuff like that. But you need *balance* in that film, you need to see black people in the positive light. You need to see the good fathers and the people making honest livings, because those things are *real!* The drug dealer is real but the good father is real also. I think that's sort of the key to it all.

DARREL: *Yeah. I saw NEW JACK CITY and, you know, whatever reality there was there, I didn't find a balance in that film.*

BRUCE: Yeah, definitely. That's what you have to deal with. You have to have balance in a film. I know the director definitely tried to put a lot of cultures in the film and that *helped* balance it out, like he had an Asian as the handsome detective — something you don't really see, you know — and he had a black person also as a positive detective. But overall the film lacks balance in a lot of areas.

DARREL: *One thing I was wondering about, as far as the stereotypes go, there are certain attitudes . . . well, some people tend to see what they want to see in whatever you're going to do. Can you get beyond that and reach the people that have racist tendencies, can you get them beyond that somehow? Do you have any ideas on that?*

BRUCE: I'm missing the question.

DARREL: *Okay. Well, to go to the extreme let's take a KKK type guy, he's going to see skin color and physical characteristics and probably won't look beyond that. Is there a way to reach into these people to get them to look beyond that?*

BRUCE: Well, the thing is, since this is animation, it's very tricky, but it's a very

Robin is the star of BEBE'S KIDS.

"The film will appeal to the audience that

BEBE'S KIDS features the voices of Vanessa Bell Calloway and Faizon Love (top), as the characters Jamika and Robin (below).

fanciful medium also. There is the fantasy element, so I'm hoping that a lot of people will look beyond what's on the surface and really get into the fantasy element of having fun, because that's basically what this film is about. But, you know, you can't change some people. Some people will look at it and won't take it for what it is if it doesn't strike them immediately. You know, whatever it is on the surface, the first 15 minutes of the film gives you this, and if you're not into it . . . there are going to be a lot of people like that. Those who stick around are going to be into the film for its content and for its purpose.

DARREL: *Right. You've got some interesting talent lined up for this project, like you have an impressive array of people providing voices.*

BRUCE: Yeah.

DARREL: *Nell Carter, Tone Loc, some others that people might recognize. Did you have any trouble getting who you wanted?*

BRUCE: No. It was funny about that. When we began casting this film practically everybody who's black in Hollywood if they didn't get an audition call they were calling themselves personally saying they wanted to be a part of this. Everybody who knew **Robin Harris** and knew the act were really down with the project from day one, so we had a hard time *picking* who we were going to choose! It was a good thing we found a guy who really *does* Robin, that really helped the *big* problem. We were wondering, "Are we going to find a Robin?" But overall it was a hard time choosing who was going to do what.

DARREL: *Well, better a wealth of riches . . .*

BRUCE: Yeah. *(Laughter.)*

DARREL: *Who all is working on the animation itself? Anybody that might be familiar at least —*

BRUCE: I don't know. The thing about animation is it's so behind the scenes that no one really knows a **Bruce Smith** from a **Bruce Johnson.**

DARREL: *Right, but people who are involved in animation are going to recognize —*

BRUCE: They will definitely recognize some names, yes. We made it a point to have someone who had an eye for the ethnic values of the film. I sort of had a hard time, actually, getting animators to . . . not necessarily get enthused, but they knew that they were going to run into problems because they weren't of the same ethnic background as the film reflects. But once I got the guys into it they turned out to really shine. **Lennie Graves,** who I have been working with for the past seven or eight years, he did some work for Filmation, he's been at Disney — more recently at Disney he worked on BEAUTY AND THE BEAST and a MICKEY MOUSE short, THE PRINCE AND THE PAUPER. I mean, not a mickey-mouse short but a MICKEY MOUSE short. *(Laughter.)*

DARREL: *Right.*

BRUCE: James Lopez is one of the younger, but definitely *potent,* animators around town. I had a lot of guys who had sort of been around; a lot of guys who hadn't been at Disney but had been working on projects of Disney quality: **Steve Wahl, Steve Anderson, Ed Bell. Ed Bell** helped design the film overall to get the sense of, I guess, the Afro-centricness of the film. **Fred Cline** and **Doug Walker** were basically the production designers on the film, and they helped carry through that whole idea of bringing the African look to the film.

We sort of base the *look* of the film on something you'd see from the Harlem Renaissance era, like the '20s. We based the whole design concept on the palettes that the African-American artists used of that day, so a lot of the colors reflect a certain African feel, especially when you're in the kids' neighborhood. Then what we do is when we go into the amusement park everything becomes very slick and very sort of standard issue as far as our color palette is concerned, and the way that we apply the paint to the surface. When we're in the L.A. area where the kids are from we didn't use the airbrush as much; you can visually see the brushstrokes and we allowed the brushstrokes to bleed from color to

wants contemporary adult entertainment."

color. What it does is it sort of plays on your subconscious: When you're in L.A. you *know* you're in L.A. because of the way visually everything is presented on the screen, as opposed to when you're in Valencia or Anaheim where the amusement park is, there's a different texture.

DARREL: *Now also, this is a musical comedy?*

BRUCE: Oh, yeah, definitely! Music plays a big part in it. The kids do a couple of numbers in the film, a couple of rap numbers, and Robin also does a sort of blues "You Bedda Not Do Dis You Bedda Not Do Dat" song. *(Laughter.)* And then there's a love song between Robin and his girlfriend. So the music is intertwined well in the film. It doesn't necessarily stop the story to do a song and dance, it sort of keeps the story moving actually.

DARREL: *Who's supplying the songs?*

BRUCE: Our music supervisor, **Bill Stepheny,** helped get the soundtrack together, which included songs from **Eric Sadler.**

DARREL: *A lot of upbeat stuff, I hope.*

BRUCE: Yeah.

DARREL: *Any stand-out potential big hits?*

BRUCE: Well, there's the Tunnel of Love song except we don't know who's going to record it yet. It's a great song.

DARREL: *Is there anything else you'd like to add in conclusion?*

BRUCE: Well, overall I think that the audience that the film will appeal to is the type of audience that will want to see a lot more films that are not necessarily BEAUTY AND THE BEAST. The type of audience that have a yearning for, I guess, contemporary adult entertainment.

DARREL: *By "adult" you mean not offensive to —*

BRUCE: Not offensive and not condescending, also.

DARREL: *'Cause that word has a loaded meaning to it.*

BRUCE: Yeah. *(Laughter.)* Kind of strange. And the thing is that animation is stuck with this sort of stigma of being *definitely* for kids, you know; regardless, it always has to have kid sensibilities.

I think this film plays at *both* levels. It plays at the children eight years and older, but it definitely plays for the adults also — which is the way animation was intended initially. Back in the early '20s a lot of the films were sort of tailored for *both* audiences, and that was even more reflected in the shorts of the '40s and '50s. The **Tex Avery** shorts and the BUGS BUNNY shorts at Warners were *definitely* tailored for an older audience, without being too over-the-top or risque or "adult" in its more contemporary sense, you know. Basically, this film is sort of a throwback to that sense of humor, and to that audience.

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"I worked most of my career, since about 1952, at DC."

RAMONA FRADON

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R. ROBERT POLLAK: *You've been on BRENDA STARR for about 10 years now. I'd like to go back to 1980 and find out how you were picked as a successor to Dale Messick. What was your background in the comics field?*

RAMONA FRADON: I had worked for most of my career, since about 1952, at DC Comics.

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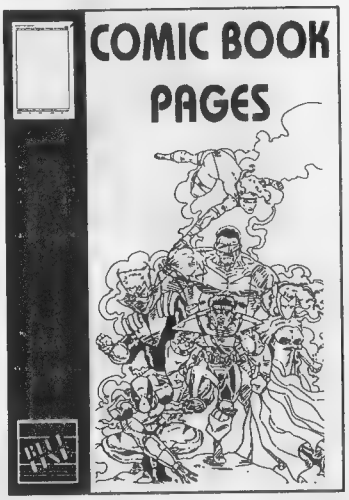

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"I did work for Marvel and others, but basically for DC."

ROBERT: *What characters did you work on?*

RAMONA: Over the years I probably drew most of them in one form or another. I did AQUAMAN for years . . . also PLASTIC MAN. I did the SUPER FRIENDS, which involved several of the major superheroes: Superman, Batman, Robin, Wonder Woman and various guest superheroes . . . THE FLASH . . . a lot of them. With **George Kashdan** (editor) and **Bob Haney** (writer) we originated METAMORPHO. That was my background. I did some work for Marvel and others, but basically for DC.

ROBERT: *At that time artists didn't get credit or sign their work?*

RAMONA: There wasn't that kind of individual attention in those days.

ROBERT: *Were the people at Tribune Media Services Inc. looking for a woman cartoonist to continue the BRENDA STARR strip?*

RAMONA: Yes, definitely . . . they were looking for a woman.

ROBERT: *Was it difficult for the syndicate?*

RAMONA: Yes. They looked for a long time because back then there weren't many women in the field. Aside from the underground comics, maybe only two of us were drawing at that time. They sent word out all over and caught up with me.

ROBERT: *Is that the policy now on BRENDA STARR, to make certain that a woman will write and draw it?*

RAMONA: I think they prefer that. I don't think they'd object to having an occasional inker being a male. Basically they want women. There's more women reading it too. So there's definitely a feminine slant to it.

ROBERT: *I imagine you had to begin by working with Dale Messick on the strip. How did that go on?*

RAMONA: She had always written and drawn her own material. She never bothered with scripts. She sent me pages of drawings instead of a script . . . all these roughed-out panels! It was very difficult actually to draw over her drawings. I began to lose my identity during that year. Then, when she stopped drawing I began to work from a script again. It was hard for me to overcome her layout ideas and her very powerful approach to drawing.

Panel from the present-day BRENDA STARR by Fradon & Schmich. Ms. Starr just celebrated her 50th.

ROBERT: *So she would do the story in layout form and you would go over it?*

RAMONA: That's what it ended up being really. Some of that work was really quite good. Her layouts were dynamic and interesting.

ROBERT: *When Linda Sutter was writing the strip, the strip had Messick, Sutter, and Fradon on the credits. How did that work?*

RAMONA: That was for appearance's sake. Dale had given up all control over the strip by then.

ROBERT: *Was it hard to draw BRENDA STARR like Dale Messick did?*

RAMONA: Dale managed to make Brenda a rather fascinating character in her own style of drawing. It didn't suit me. Dale was drawing her and she was expressing herself through Brenda. It didn't suit me to draw Brenda that way. I couldn't catch the quality that Dale caught. So eventually I moved away from it to a character I felt more comfortable with.

From 1956, a daily by series creator Dale Messick.

"Her response to every crisis was to cry. I drew thousands

BRENDA STARR REPORTER
FRAZETTA and SCIMECA
WHAT ARE YOU GOING TO DO TO ME?
WELL, PROFIT WANTS ME TO SHOOT YOU AND MAKE IT LOOK LIKE SOME BUM SURPRISED YOU WHILE YOU WERE INVESTIGATING THE SCENE OF THE FIRE.
IF THERE WERE A PULITZER FOR PREPOSTEROUS PREDICAMENTS, I'D BE A 10-TIME WINNER!
BROKER PROFIT HAS ORDERED MANNY TO "DISPOSE" OF BRENDA...
SO YOU LOOKED ME UP IN YOUR COMPUTER FILE? WHAT'D YOU FIND?
ONE SMALL ARTICLE FROM 1977.
IT WAS ABOUT AN ARSON INVESTIGATOR WHO QUIT THE POLICE FORCE UNDER SUSPICION THAT HE'D SET SEVERAL FIRES SO THE OWNER COULD COLLECT ON THE INSURANCE.
NOTHING WAS EVER PROVED.
BESIDES, THE BUILDINGS WERE EMPTY.
BUT THESE HOTELS WEREN'T.
LOOK! A BLUE MOON. DO YOU KNOW WHAT A BLUE MOON IS?
ACTUALLY, NO
IT'S THE SECOND FULL MOON IN A MONTH, A VERY RARE EVENT. THEY SAY IT MAKES A MAN DOUBLY CRAZY.
UH-OH
SO I'M GOING TO DO SOMETHING REALLY CRAZY. I'M GOING TO TELL YOU THE TRUTH.
BRENDA STARR REPORTER
FRAZETTA and SCIMECA
GLORIA GLAMOUR FILM FESTIVAL
IT'S ALWAYS A THRILL TO SEE SOMEONE READING MY STORIES.
FLASH PROFIT AND MACHO INDICT
SO OFTEN I THINK PEOPLE DON'T READ ANYTHING BUT SPORTS AND THE COMICS
POSSESSED
SCOOP HAS ORGANIZED THE GLORIA GLAMOUR FILM FESTIVAL TO BENEFIT THE ELDERLY POOR...
WHAT A GREAT IDEA, SCOOP
YEAH, WELL. WHEN I WAS IN JAIL IT STRUCK ME THAT AS A REPORTER I'D SPENT MY WHOLE LIFE JUST WATCHING LIFE. IT WAS TIME TO GET INVOLVED.
SO YOU GAINED SOME WISDOM FROM YOUR ORDEAL?
YEP. TOO BAD WISDOM'S THE COMB LIFE GIVES YOU AFTER YOU'VE LOST ALL YOUR HAIR.
MANNY! GABBY!
POPCORN
MEDIUM LARGE
MANNY'S OUT ON BAIL AWAITING TRIAL. HE VOLUNTEERED TO HELP SCOOP.
IT'S A STRANGE AND WONDERFUL LIFE — AND IN THAT ORDER.

# of tears in the year I drew with Dale. Now she rarely does."

ROBERT: *Describe the difference in your art techniques.*

RAMONA: Dale did a lot of texture. She used cross hatching and lines. Her figures drifted off into shading. It was a much looser, less tightly organized layout that she used also. She was more comic because her drawing as a whole reflected the more comic stories that she wrote. The writers I've been working with are less comic, so my drawing style is more in the romance comic style . . . more MARY WORTH's family style of drawing . . . more serious. It's not absolutely zany and off-the-wall as it used to be.

ROBERT: *I remember you told me Brenda doesn't cry anymore. Over the years you've made the strip your own. What are some of the changes?*

RAMONA: Brenda rarely cries anymore. She's more cool, a 1980s-'90s character now. Her response to every crisis was to cry. I drew thousands of tear drops in the year I drew with Dale. Now she rarely does. She's more of an appropriate character for the 1980s-'90s. Dale's character, fascinating as it was, was more vulnerable and always running fearfully from men. The current Brenda does the same. She runs from men in a cool, sophisticated way.

ROBERT: *How has the strip remained the same and changed under Mary Schmich's pen and your brush?*

RAMONA: The things I've already mentioned. The work is important to Brenda. It's the same. Basically she's a career woman and has trouble with her love life because of that.

ROBERT: *Is she as glamorous now?*

RAMONA: Dale had an incredible interest and flair for fashion. She said

Previous page: two examples of Sundays — again, from the team of Ramona and Mary. Here: Rare spot illustration by Ms. Starr's original conceiver, Dale Messick. (That's Basil on the right.)

"Advice to anyone going into cartooning: 'Learn to draw.'"

once her Brenda was a paper doll and you could see that every day in the strip. She always had a new outfit on no matter what was going on in the strip. She has changed in that sense. I put more emphasis on Brenda herself whereas Dale put emphasis on what Brenda was wearing. Which, of course, was the essence of the strip. So that changed. When I started drawing it was before the **Reagan** era and the return to high fashion. Extravagance hadn't happened yet.

ROBERT: *Do you suggest story lines to the authors?*

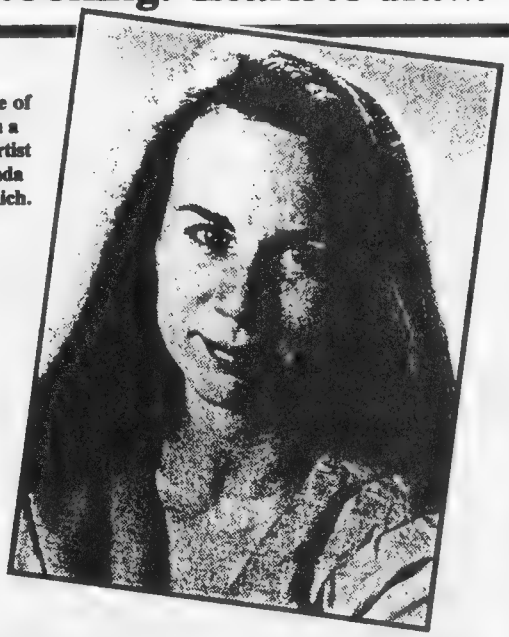
RAMONA: Well, I do, but it's mostly in vain. Writers are writers you know!

ROBERT: *That sounds like something Brenda would say! What's Basil St. John's role in the strip now? Still the heart throb?*

RAMONA: As far as I'm concerned he's still the heart throb. I really like him the best. I like to draw him and I like his character. I think he'll always be back. They're married. Once you're married you're always married. He goes through confusion, but I think they're linked forever. That's just my feeling. I am guessing at this.

ROBERT: *Any chance of special paper dolls being done, like in the old days, for children and collectors?*

RAMONA: I spoke to my writer, Mary, about that after you mentioned it. It's a story strip that's continuing and it's difficult to get space, but she said she'd give it some thought if it could be worked into the strip.



Here: Well, on the first page of this interview we gave you a look at the series' current artist — here's a glimpse of Brenda Starr's scripter, Mary Schmich.

ROBERT: *Do you see the strip continuing way into the 2000s?*

RAMONA: I don't have a crystal ball. The story strips are struggling. Reproduction has gotten so small and story strips don't reproduce well. In this country their time seems to be running out. Overseas there seems to be a greater interest. For that reason it may keep going. Brenda has unique staying power. She is one of the few remaining . . . TRACY, ANNIE, and a handful of others. Brenda was the original liberated woman. She was the heroine to many women in the 1940s and '50s. Women readers do like Brenda. Newspapers are aware of the different groups they appeal to.

ROBERT: *I've used BRENDA STARR as a learning tool over the last few years with 3rd, 4th and 5th graders. When I taught 5th grade, I had about 17 girls who loved BRENDA STARR. The boys liked it a lot, too! It's just a fun, interesting strip to read and look at. Any advice to young cartoonists and women in the field?*

RAMONA: My advice to anyone going into cartooning is "Learn to draw!" Go to art school! Draw from a model! You can branch off. I see so many would-be cartoonists getting involved in ink techniques and drawing clothes. They can't draw. A lot of women in comics express an urge to humanize comics and get them out of a violent mode. I think and hope women would keep that in mind.

ROBERT: *Make comics a kinder and gentler place?*

RAMONA: Keep it a little rational. It's such an insane world! Also, some women cartoonists I've spoken to experience what they perceive as some kind of discrimination in comic books. I am not focusing on syndicated strips because it is so difficult to get a strip. I never experienced that myself. Whether it's true or not, I don't know. But my experience has been if you go in with something they want, they'll buy it!

ROBERT: *Sounds like good advice.*

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FANTASTIC & BRILLIANT

Mr. Kraft:

I would like to thank you and **Steve Bissette** for the fantastic interview with the brilliant **Dave Sim** in #107. The sketches that accompanied the interview were an added treat. Thank you Dave, for allowing us to see them.

The article on letter hacking was great fun. It was also nice to put a face to a name. Thanks for the photo. Once again, thank you for a fantastic issue.

E.A. Hennig
15752 Mussey Gr. Rd.
Ramona, CA 82605

"FOR THE RECORD"

Dear Dave,

Compliments on COMICS INTERVIEW #107! I knew I'd enjoy **Steve Bissette's** chat with **Dave Sim,** but was worried that Steve's chat with Dave would overlap my AMAZING HEROES interview with **Sim.** To my great delight, the two conversations really complement each other. All the rare and sketchbook art you featured made INTERVIEW #107 a very special issue.

Then as the second interview, what's more appropriate than a panel of letter-hacks? That was a fun feature, sort of like an apa mailing in a way. There is one thing I wanted to mention "For the Record." I was the editor at AMAZING HEROES who hired **Elizabeth Holden.** As a reviewer, I was assistant editor during a transitional period, and took the responsibility upon myself to jettison some old reviewers and hire some new ones. Elizabeth was one of my new guys, along with two other people I knew from the world of apas. **Tom Harrington,** the editor who took over after my transitional work, chose her for the Marvel column. He couldn't've made a better choice!

My only quibble with this issue is that you never listed the address to send off for a copy of COMIC CRITICS CAVALCADE.

Thanks for the great issue!

Jason Sacks
3730 204 SW C206
Lynnwood, WA 98036

A RUDE INTERRUPTION

Dear DAK;

I realize it's impolite to write a letter for publication in the same issue where the interview being commented on appears, but hey — I typeset this stuff. If you don't want me to read it before it's printed, you're going to have to pay for a bypass from my eyes to my fingers through the spinal chord, without going through my brain, and that'll cost big bucks, you betchum!

There you go with the superlatives again! In the introduction to the **Bruce Smith** interview, **Darrel Boatz** claims (or perhaps only repeats **Smith's** claim) that BEBE'S KIDS is "the first animated feature film with exclusively African-American principals."

'Tain't so, McGee! The first animated feature film with exclusively African-American principals is **Ralph Bakshi's** COONSKIN (1975), now available in home video under the title STREET FIGHT (and thank you, **Jerry Beck,** for putting that information in CBG at the exact moment I needed it). Now, it's true that a lot of people didn't *like* the depiction of black people in COONSKIN, but it *was* the first.

My memories of COONSKIN are fairly hazy, since I've seen scarcely a still from it since its initial release. But at the time, I thought those who objected to it were being overly touchy over the surface gloss, kind of like the idiots whose knee-jerk response to the word "nigger" in HUCKLEBERRY FINN gives literary analysis a bad name. Underneath, I thought, it actually seemed fairly sensi-

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tive and sympathetic. I remember **Bakshi** being bewildered by the response to it, and eventually reaching a point where he wouldn't allow it to be shown in public unless they also hired him as a speaker to explain why the initial response of many viewers was incorrect.

But I'm not prepared to defend that point of view, since, as I say, I haven't seen it since it first came out. Anyway, I'm not even black, so what do I know? Personally, I bristle at the slightest slur against Southerners, even though it's 15 years since I left the region of my birth, so I guess I can understand if some people's skin, whatever its color may be, is a little on the thin side.

Anyway, watch those superlatives, will ya?

Don Markstein
14836 N. 35th St.
Phoenix, AZ 85032

BURROUGHS BULLETIN

Dear Darrel:

I just got COMICS INTERVIEW #109 today, and had to write to tell you how much I enjoyed it! You managed to make me sound interesting, in spite of myself!

The graphics are also very good. I look forward to seeing #110.

The 10th issue of BURROUGHS BULLETIN was sent off to the printer last month, and is still not ready . . . so I have time to catch up on some of my overdue correspondence. **Gabe Essoe** tells me that **Wolf Larson** (TV Tarzan) will have to be on location in Mexico at the time of the DUM-DUM next August, so I asked him to snare some *other* Tarzan actor to bring with him. He says he thinks he can get **Ron Ely.** That would be great! I also wrote to **Frank & Ellie Frazetta** and invited them as convention guests. I hope they can make it.

No other news at the moment. Thanks again for the *spectacular* interview, and best wishes!

George T. McWhorter
Editor
BURROUGHS BULLETIN
Curator
Burroughs Memorial Collection
University of Louisville Library
Louisville, KY 40292

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$3.95

BIG BYRNE BUFF

Dear Fictioneer Books,

Can I still order the 25th issue of COMICS INTERVIEW on **John Byrne** with the artwork? If so, please drop me a response. Thanks.

A Big Byrne Fan.

Johnathan S.C. Petty
3 Kinder Hook St.
Randolph, ME 24346-2701

Johnathan, we've held one issue for you — but are now out of stock on this much sought-after collector's item issue. However, for all you Byrne buffs out there, don't despair — we do have THE BIG BYRNE BOOK, which includes material from #25, as well as nearly all his other interviews, too, for a total of more than 100 pages of just John Byrne, all for only $9.95 + $1.50 postage — the ultimate book for any big Byrne buff!

— DAK

INTERVIEW welcomes your thoughts and comments in the Last Word. Send your correspondence to: DAK, COMICS INTERVIEW, 234 Fifth Ave., Suite 301, New York, NY 10001, or fax your letter to (404) 782-6625. Please include your name and address.

INTERVIEW reserves the right to edit letters for length and clarity.

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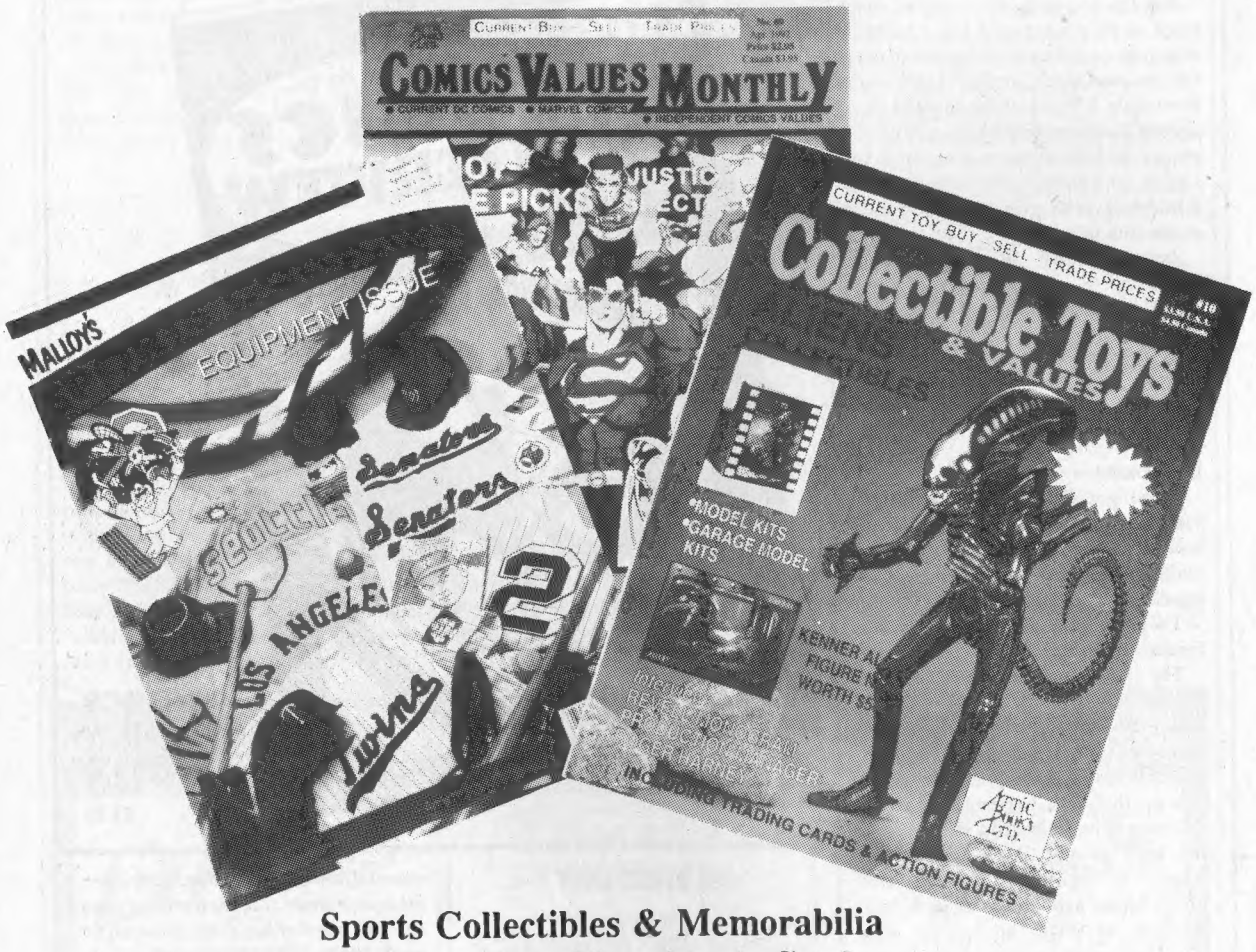

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